

T-Shirt Tirade: A Protest Style Special

# XLR8R

80  
SEPTEMBER  
2004

ACCELERATING MUSIC AND CULTURE

## GIVE A DAMN

**Le Tigre** Pounces on American Apathy

## HYPHY!

Balance, Frontline & Goapele Lead New Bay Hip-Hop

## Message Music: Artists Get Loud

Mark Stewart  
Paris  
Radio 4  
Herbert  
Antibalas  
David Cross

www.xlr8r.com  
\$4.25 US \$6.25 Canada



**Plus:**  
Clinic  
Domu  
Insight  
Alex Attias  
Dieselboy  
Robert Rich  
Wall of Sound  
Ulrich Schnauss  
Seripop and  
over 200  
new albums  
and singles  
reviewed

Give a damn.



EVERY  HAS A STORY

HELP! HELP,  
MY SOLE IS  
DESTABILIZING!

THAT MAN NEEDS THE  
INCREDIBLE **STABILIZING  
FORCES** HARNESSED WITHIN  
THE OREGON ULTRA TECH'S  
WEBBED MIDSOLE.

BUT WHERE IS  
OREGON MAN?

ONE OF THE GOOD PEOPLE  
OF THIS GREAT METROPOLIS  
NEEDS THE HELP OF MY **WEBBED  
MIDSOLE TECHNOLOGY**.

THANK JUPITER  
IT'S OREGON MAN!

THE UNIQUE RUNNING TECHNOLOGY  
DEVELOPED IN 1980 HAS SAVED US.

THANKS TO THE OREGON ULTRA TECH,  
CITIZENS CAN WALK THE CITY STREETS  
WITHOUT FEAR.

THE END.





Original Still

greyboy





Hello







# 80 contents

KLRSR 80  
SEPTEMBER 2004

Editor's Rant 8  
Staff Box 10  
Contributors 12  
Letters/Contest/Bitter  
Bastard 14  
Prefix 20-42  
Ulrich Schnauss 20  
Clinic 24  
Domu 28  
Insight 32  
Fabrice Lig 36  
Special Political Focus 46-73  
Le Tigre 48  
Paris 54  
David Cross 56  
Protest Art 58  
Antibalas 60  
Mark Stewart 62  
Tad Fettig and Jodie Evans 66  
Radio 4 68  
Herbert 70

Radical Book Guide 72  
Wall of Sound 74  
New Bay Rap 78  
Goapele 84  
Style: Back 2 Kool 88  
Style: T-shirts 96  
Reviews: Albums 105  
Reviews: Comps 115  
Reviews: Singles 120  
Lucky 13 130  
In the Studio:  
Robert Rich 132  
Machines: Components 134  
Vis-Ed: Seripop 140  
TBC 144



Illustration: Nick Philip/Imaginary Foundation



triple five soul  
www.triplefivesoul.com



unschooled  
RECORDS  
www.unschooled.com



OUT OCTOBER 2004

SKATES - "Lord of the Rinks" CD  
Featuring Remixes by  
Master Cylinder  
Decomposure  
Superargo



## ED'S RANT EMANCIPATED AIRWAVES

Ah, life at an electronic music magazine: days spent listening to limited edition white label promos and nights spent "luv'd up" on ecstasy at the city's hottest clubs. No time for thinking about politics—there are record label heads to chat up, deep conversations to have with hipsters about the latest electro tracks and of course an after-hours warehouse party with mountains of free blow and a nude oil wrestling chill-out room. If you really think that's my life as an editor, I can get you a deal on a balmy Caribbean island I have for sale.

But seriously, America is heating up. Politicians are jockeying for political and elective positions. Ralph Nader is accepting campaign money from his Republican enemies. Corporations—from Enron to World Com to Wal-Mart—are facing lawsuits and bankruptcies. US armed forces are stretched so thin across the globe (Philippines, Afghanistan, South Korea) that the government has involuntarily recalled thousands of retired and discharged troops. It all culminates with our November 3rd presidential election—a vote that's sure to be seen by the world as a referendum on the Bush doctrine.

Simply put, the policies of George W. Bush (plus his cabinet and advisors) over the past four years have been a disaster. Preemptive military actions, Pentagon budget increases, a rollback of environmental protections, the banning of stem-cell research and support of a constitutional amendment banning same-sex marriage has only weakened our global status. When traveling abroad we fear being targeted because of our nationality, while back at home there's a crisis of crumbling schools, unequal health care and a blossoming prison population. It's hard to believe this is America in the 21<sup>st</sup> century.

Thankfully, to counter the gloom (or in some cases expose it) there's been a variety of challenging visual media, from Michael Moore's histrionic *Fahrenheit 9-11* to the chilling exposé of Al-Jazeera's treatment during the Iraq war, *Control Room*, to critique-drenched flicks like *Outfoxed* and *The Corporation*. Similarly, best-selling Bush-refuting books line the shelves.

So why is it that hip-hop, America's best selling pop genre (and an inherently political music), hasn't heard any of its socially conscious tracks on the radio? The last hip-hop single on commercial radio to have anything remotely political in its lyrics was Panjabi MC and Jay-Z's 2003 hit "Beware of the Boys," in which Jay pleads, "*We rebellious, we back home, screamin' leave Iraq alone/But all my soldiers in the field, I will wish you safe return/But only love kills war when will they learn?*"

Is it possible that prior to "Beware" the last truly political hip-hop song aired on commercial radio was Public Enemy's "Fight The Power" in 1989? What have we been listening to for the last 15 years? Media consolidation by Clear Channel, Viacom/Infinity, Disney and other major holders of the FM airwaves is one culprit in the stifling of politically and morally conscious hip-hop over the past decade. And media moguls have no problem airing songs that reinforce the capitalist values of violence, misogyny and materialism, which reinforces the bottom line that airplay simply comes down to money.

As *XLR8R* contributor Pete Babb put it: "Hip-hop has been declawed by money. To get the hot single, you have to play it safe [with the subject matter]. Look what recently happened to Jadakiss who has a line in his song 'Why' that infers Bush knew about the 9-11 attacks in advance. Now [Fox talk show host] Bill O'Reilly is calling for a boycott of his label." So much for free speech.

It's obvious that a great majority of the public (and hip-hop fans in particular) are not being served by commercial radio at all. On February 27, 2003 New York community activists including Chuck D, Viola Plumber, Rev. Calvin Butts and others staged a "Turn Off The Radio" boycott. Their press statement quoted Dead Prez's lyrics, "*When you're bringing it real, you don't get rotation, unless you take over the radio station.*"

I don't think we should turn off commercial radio; instead we should take it over with a nationwide mass demonstration and proposal for reform that includes community-based consensus decision-making about what artists and songs get aired. Why should a corporate board or a paid-off program director decide things? It's time for a commercial radio revolt across America. It's the only way we'll achieve any representation of the complex and valuable lives we lead, while proving to America's corporate radio advertisers youth are more than a target market. Fuck money, it's time to use our mouths.

-Tomas Palermo, Editor





# MEDESKI MARTIN + WOOD END OF THE WORLD PARTY (JUST IN CASE)

MMW returns with a new musical adventure, this time teaming up with producer John King of The Dust Brothers. The album takes the listener on a journey through the MMW sonic universe, from loping funk to Latin-tinged workouts, Eastern-influenced atmospherics to futuristic soundscapes, all the while sounding like the soundtrack to the best animated sci-fi blaxploitation porn movie you've ever heard.



To get a listen or  
to check tour dates,  
dig [www.mmw.net](http://www.mmw.net)

AND INTRODUCING...  
**THE BLUE NOTE COLLECTION**

CHECK OUT ALL THE MEN'S AND WOMEN'S  
GEAR ON-LINE AT [WWW.BLUENOTE.COM](http://WWW.BLUENOTE.COM)

H

© 2004 Blue Note Records

## STAFF BOX

**EDITOR IN CHIEF** Andrew Smith (andrew@xlr8r.com)

**EDITOR** Tomas A. Palermo (tomas@xlr8r.com)

**MANAGING EDITOR** Vivian Host (vivian@xlr8r.com)

**COPY EDITOR** Elka Karl

**SENIOR WRITER** Toph One (redwine@xlr8r.com)

**STAFF WRITERS** Eric K. Arnold, Pete Babb, Mike Battaglia, Susanna Bolle, Matt Fisher, Jon Freer, James Friedman, Rob Geary, Alexis Georgopoulos, Steve Goodman, Heath K. Hignight, Christine Hsieh, Selena Hsu, Gerald "Gik" Kelleher, Anna Klaffer, J. David Marston, Mark McNeill, Stacy Meyn, Chris Muniz, Margaret Murray, Brion Paul, Brock Phillips, Tim Pratt, Praxis, Philip Sherburne, Dave Stelfox, Paul Sullivan, Jesse Terry, Janet Tzou, Tony Ware

**CONTRIBUTING WRITERS** Aqua Boogie, Grant Buerger, George Chen, Sam Chennault, Stephen Christian, Jamie Collinson, Liz Cordingley, Kenny Dale, Stacey Dugan, Derek Grey, Ross Hogg, Jessica Hopper, Andrew Jervis, Justin Jewett, June Joseph, Ramsey Kanaan, Raf Katigbak, Luciana Lopez, Cameron Macdonald, Matthew Newton, Peter Nicholson, Betty Nguyen, Sean O'Neal, Chris Orr, Alex Posell, Ryan Romana, Dave Segal, Dan Sicko, Daniel Siwek, Velanche Stewart, Rachel Swan, Scott Thill, Martin Turenne, Matt Webster, Jonathan Zwickel

**ART DIRECTOR** Jon Santos for Commonsplace

**FEATURED DESIGNER** Nick Philip for Imaginary Foundation (www.imaginaryfoundation.com)

**DESIGN/PRODUCTION MANAGER** Brianna Pope (brianna@xlr8r.com)

**LAYOUT/PRODUCTION** David Clark (davidc@xlr8r.com)

**ELECTRONIC IMAGING CONSULTANT** Christopher Woodcock

**STAFF PHOTOGRAPHERS** David Axelbank, Kareem Black, Marcus Clackson, Jessica Miller, Tom Oldham, Zen Sekizawa, Christopher Woodcock

**CONTRIBUTING PHOTOGRAPHERS** Dave Agasi, Leslie Artamanov, Beezer, Debbie Braggs, Will Calcutt, Jason Evans, Christopher Glancy, Caroline Hayeur, Maya Hayuk, Rick Huber, Michael Lavine, Dale May, Paul O'Valle, Peter Dean Rickards, Dave Schubert, May Truang, Judy Walgreen

**STAFF ILLUSTRATORS** Chuck Anderson for No Pattern, Nago Richardis for Nonconceptual

**CONTRIBUTING ILLUSTRATORS** Dustin Hostetler (UPSO), Jessica Rotter, Stalker TM

**PUBLISHER** Andrew Smith (andrew@amalgam.us)

**BUSINESS DEVELOPMENT** Michael Prommer (michael@amalgam.us)

**MARKETING DIRECTOR** Emma Katznelson (emma@amalgam.us)

**DISTRIBUTION/MARKETING MANAGER** Jenn Marston (jenn@amalgam.us)

**EAST COAST ADVERTISING SALES** Roy Dank (roy@amalgam.us)

**WEST COAST ADVERTISING SALES** Sue Kim (sue@amalgam.us)

**ACCOUNTING MANAGER** Jamie Kochan (jamie@amalgam.us)

**ADVERTISING INTERN** Samantha Arias

**CO-PUBLISHER** Arias Hung

**ADVERTISING:** Dial 415.861.7583, fax 415. 861.7584, email advertising@xlr8r.com, or mail XLR8R Magazine, 1388 Haight St. #105, San Francisco, CA 94117.

**SUBSCRIPTIONS:** Domestic subscriptions are \$16 (one year, 10 issues) and \$32 (two years, 20 issues), Canada \$40 (one year) and \$80 (two year), all other international are \$50 (one year) and \$100 (two year). Subscribe by credit card online (www.xlr8r.com) or send payment to "XLR8R Subscriptions, 1388 Haight St. #105, San Francisco, CA 94117. Payment made out to "XLR8R Magazine;" US funds only. International orders must be paid by credit card or international money order. Questions? Email subscribe@xlr8r.com or subscribe online at www.xlr8r.com.

**CIRCULATION:** Newsstand inquiries contact Rider Circulation, 323.344.1200. For direct retail sales contact Jenn at 415.861.7583 x26 or jenn@amalgam.us.

**BIG THANKSTO** ... Mary Beth at Yerba Buena and Michelle Arellano and Kimiko Warden at FUEL TV, Sandra at Compost Records, Aleix at Girlie Action, Bonnie Berry, Katie at Astralwerks, Steve Manning at Sub Pop, Dan Brown at Native Instruments, Michael Mayer for the deadline mixes, Dave Hill Jr. at Ableton, Mark Stewart, Jeff at AK Press, Robert Rich, Jon Berry at Regenerate Industries, Wilson at SAME, Yosi Sergant, Jon Santos, Sue at Stunt PR, Mike Shannon and Upso on some last minute steez, Lucy & Stephen at Warp, a special thanks from Chris Glancy to Simon (7-22-04, a true L.E.S. legend), Judy & Brock at Motormouth and Lee Ranaldo for being nice to a dorky fan.

**ON THE COVER:** Le Tigre by Jessica Miller; design by Nick Philip for Imaginary Foundation

**CONTACT US:** San Francisco Main Hq. 1388 Haight St. #105, San Francisco, CA 94117, letters@xlr8r.com, Fax 415.861.7584.

XLR8R Magazine is published ten times a year by Amalgam Media, Inc. All writing, photographs and artwork printed within the pages of XLR8R Magazine are copyright and property of Amalgam Media, Inc. and may only be reprinted with permission from the "king of the open bar" publisher. Please mail letters, charts, complaints, submissions, general information and review material to XLR8R Magazine, 1388 Haight St. #105, San Francisco, CA 94117 or fax us at 415.861.7584 or e-mail us at letters@xlr8r.com. XLR8R is a trademark of Amalgam Media, Inc.

**XLR8R™ amalgammedia™**

ISSN # 1526-4246 CSA # 1741454

VERA HAS LOTS OF SPRAYS AND POTIONS  
TO PLAY WITH LITTLE BOYS' TOYS AND EMOTIONS.

SHE'S GOT COLOGNE AND ORGANIC CREAM  
FOR THAT SPÉCIAL FANTASY OR DREAM.

SHE'S ALSO SELLING THAT SECRET SPICE,  
THAT MADE EVEN VILE LYLE LOOK NICE.



Find the complete collection at [www.5dsl.com](http://www.5dsl.com)





Stones Throw Records  
www.stonesthrow.com

+ **MADVILLAIN** (MF DOOM & Madlib)  
+ **THE THIRD UNHEARD: CT Hip Hop '79-'83**  
+ **GARY WILSON** *Mary Had Brown Hair*



## CONTRIBUTORS



### 1. NICK PHILIP

Being locked away in an imaginary tower on Haight Street for 12 years with only a sausage dog to talk to can turn even the most down-to-earth London BMXer into a myopic graphics weirdo. Combine that with a diet of way too much experimental electronic music and out pops our favorite visual narcissist. Is this man “old school”? No, just old. Nick’s work has appeared in *Emigre*, *ID*, *The Face*, *Wired*, *SFMOMA*, *Ars Electronica*, *Res*, *Adbusters*, the Victoria & Albert Museum and he designed both the cover and the t-shirt special for this month’s *XLR8R*.

### 2. CHRIS GLANCY

We asked CG for a bio and he wanted us to put “Chris Glancy is a dork.” That may be true (see photo above), but this dork has collaborated with *Alife*, *Hysteria Glamour* and *Def Jux* and shot for *Lowdown*, *Mass Appeal*, *Refill* and *Anthem* magazines. In other words, don’t believe everything people tell you. Glancy photographed this issue’s fashion story, “Back 2 Kool,” based on his experiences in high school in the ‘90s.

### 3. JESSICA HOPPER

Jessica Hopper is 27 and works as a feminist artist and music writer in Chicago. Turn-ons: bike riding, free art, Steve Miller Band, *Bpitch 12”s*. Turn-offs: writing about herself in third person. Her book of essays comes out next year on *Akashic Books*, and she penned the *Le Tigre* cover story in this issue.

### 4. RAF KATIGBAK

Born and raised in Montreal, Raf has never really had any guilty pleasures, unless you count eating MSG straight from the container (back then it was called “Accent”). He’s really into building and riding bikes and this summer, he’ll be concentrating on taking pictures and becoming a wedding DJ named Dr. Octobooobies. Raf has written for *Vice*, *Sleazation*, *Strut* and the *Montreal Weekly Mirror*, and he does a mean Aaron Neville impression.

Photo: May Truang







**DISCO'S REVENGE**

Dear Editor,  
It looks like your reviewer didn't like [my book], *Love Saves The Day* (XLR8R #77), which is too bad. He criticizes it for being too lengthy, but the two things he suggests I cut are integral to the story of 1970s dance music culture. The reviewer might not be interested in David Mancuso's upbringing in an orphanage, but this is a potent symbol for the nexus of disenfranchised dancers (black, gay, etc.) who made up the early disco scene, and it's no coincidence that Mancuso, who grew up in such an unusual

**LETTERS TO THE EDITOR**

Like us? Hate us? Write us! Email letters to [letters@xlr8r.com](mailto:letters@xlr8r.com) or send mail to XLR8R Magazine 1388 Haight Street #105 San Francisco, CA 94117. All letters printed "as is."

environment, should have been the person to act as host for these people at The Loft, the most influential underground party of the 1970s. As for the anecdote about Neil Bogart phoning Giorgio Moroder to commission a longer mix of "Love To Love You, Baby,"—sure, it's not new. But I did interview Moroder and he did tell me that the phone call was the reason he turned a nothing three-minute single into the groundbreaking template for Eurodisco. What was I supposed to do? Not mention this? Finally, I make it explicit that "gay promiscuity" on the dancefloor—one of the points the reviewer credits me with—is in fact the stuff of Albert Goldman-style myth. I hope the readers of XLR8R will get a chance to take a look at the book and decide for themselves.

Best,  
Tim Lawrence  
Author, *Love Saves The Day*

**FOR THE RECORD**

Hi guys,  
Just dropping a line to say thanks. I am a subscriber, and I get turned on to one or two good records every issue. Based on the mention in the Two Lone Swordsmen piece (XLR8R #77), I tracked down Judy Nylon's "Pal Judy" LP on the On-U label from around '82. Holy crap. It's a jittery,

**"AS ONE SKEPTICAL BITCH, IT'S SO REFRESHING TO READ VIEWS THAT I CAN RELATE TO."**

doped-up punk/dub masterpiece. Her version of "Jailhouse Rock" is the tits. I never would have heard of this record had I not seen it in print in your mag.

Thanks!!  
John Woodford

**BITTER'S SWEET**

Dear Bitter Bastard,  
I love you! As a music geek, a literary artist and a newbie to XLR8R—my ex moved out and I got the subscription—let me just tell you that your insights and sense of what's real are a super treat, not frosty or chocolate-covered, but relayed in that hardcore, fact-rendering font that you guys love. I agree, I agree, I giggle and then I agree again. As one skeptical bitch, it's so refreshing to read views that I can relate to. Von Dutch and wood paneling make me want to puke too; maybe someday we'll make babies. Until then, to you and all at XLR8R, mmmmmwah and thanks!

Ginny Morrow

**CORRECTIONS** In issue #79, we mistakenly said that The Eternals' *Out of Proportion* came out in 2001; it is from 2003. We also failed to mention that *Rawar Style*, the band's newest record, is out on the Aesthetics label. In issue #79 photographer Menno Kok's URL was misspelled; his brilliant work can be viewed at [www.mennokok.nl](http://www.mennokok.nl).

**XLR8R'S "LARGELY WARPED" CONTEST  
WIN LOOT FROM XLARGE AND WARP RECORDS**

It's hard to believe how much XLarge has grown since it was born in November 1991. The 13-year-old brand was the first to bring skateboarders, hip-hop fans and ravers together under one fashion umbrella, and they've worked with names including Skatmaster Tate, Sonic Youth's Kim Gordon, the Beastie Boys, Rory Wilson and Rich Jacobs. Their new stuff for fall continues to rock, with fingerless bike gloves, hot graphics and tough workwear heading up the pack. Also old schoolin' it is **Warp Records**, who recently released *Warp Vision: The Videos 1989-2004*. Featuring 32 videos from your favorite Warp Records artists (Aphex Twin, Jamie Lidell, Anti-Pop Consortium), many of them never released before, it's experimental eye titillation, auditory candy and historical document rolled into one. We have copies to give away to ten lucky readers, as well as a \$100 XLarge gift certificate for one grand prize winner. All you have to do is draw us a picture of a Warp Records artist and send it to us. Our favorites will win!

[www.xlarge.com](http://www.xlarge.com), [www.warprecords.com](http://www.warprecords.com)



**One Grand Prize winner** will win a \$100 gift certificate to XLarge and a *Warp Vision* DVD.

**Nine very lucky readers** will receive a copy of the *Warp Vision* DVD.

Entries will be accepted via mail and email. Send your answers to XLR8R's "Largely Warped" contest, 1388 Haight St. #105, San Francisco, CA 94117 or email them to [contest@xlr8r.com](mailto:contest@xlr8r.com). Include your name, return address and email address when you enter. Entries must be received by September 30, 2004.



**WarpVision  
The Videos  
1989**

2004

**DVD Collection of some of  
the best videos ever made.**

**Released 09.21.04**

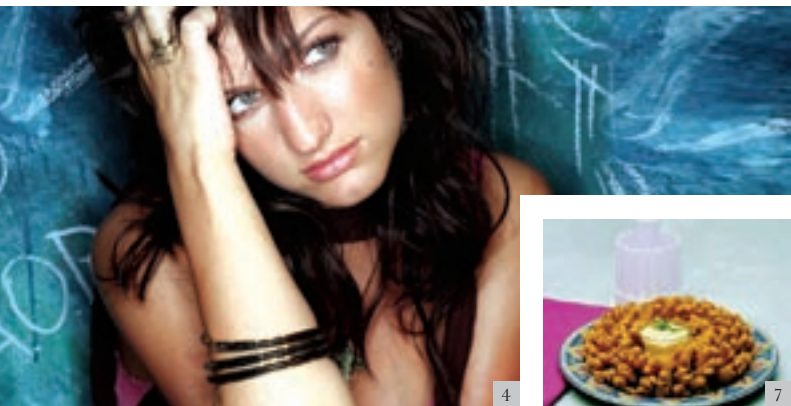
Includes

Aphex Twin 'Windowlicker', Squarepusher 'Come On My Selector', Autechre 'Gantz Graf', Aphex Twin 'Come To Daddy', LFO 'LFO', Plaid 'Itsu' and lots more including new and rarely seen videos





TOP TEN DUMB INVENTIONS



Chronic insomnia and violent gas created by the Bush administration has made Bitter Bastard watch a lot of late-night TV lately. In between all the tempting Europop compilations (Aqua's "Barbie Girl" and Eifel 65's "Blue (Da Ba Di)" on one CD!!) and Ron Popeil roasters—which can be quite tempting—are inventions that are perplexing, disturbing and downright pointless. Here are a few we thought we hallucinated, but are actually quite real.

**1. Comedy Calculator (\$29.95):** This little doozy is part of a holiday line-up from Excalibur Electronics that also includes such "riotous" gifts as the Insult Mirror and Jokemaster II. Go from 0 to fired in 60 seconds with this dysfunctional adding machine, which emits a tasteless crappy joke from Howard Stern sidekick Jackie Martling every single fucking time you press a button. If you like "I'm With Stupid" t-shirts, you'll love this one.

**2. The Eggtractor (\$19.95):** Have you seen this thing? It looks like a weird penis pump and it's designed to de-shell eggs for you. Okay, unless you have two fingers, getting an eggshell off only takes about 10 seconds, but still...this looks dirty.

**3. S'mores Wizard (\$39.99):** Everything that's wrong with America can be summed up by a web site called [www.tvhaseverything.com](http://www.tvhaseverything.com). In the clearance section you'll find a machine designed for the five people in the universe that have a rare form of OCD that forces them to compulsively make S'mores. Normally, these people would be building campfires in their backyard every night, but thanks to a Lilliputian grilling device, they can now make S'mores inside their house. The revolution starts here people!

**4. Ashlee Simpson (priceless):** They've taken another Simpson spawn and tried to sell her to the world as an indie rocker, despite the fact that she makes roughly the same pop as her sister,

Jessica. The best part of this invention is her reality show on MTV, wherein the network makes fun of her with snarky voiceovers and clips showing her producers telling her she sings like shit.

**5. Petbrella Dog Umbrella (\$49.95):** For only \$50, you can put this "petbrella" in your backyard and then go postal as your dog avoids it all afternoon, preferring instead to poop on the lawn, dig up the flowerbed, and then collapse under the back porch.

**6. Cuban Missile Crisis Matryoshka (\$39.95):** For the price of a family dinner at Luby's Cafeteria, you can celebrate our "defeat" of the Commies with this charming set of Russian stacking dolls. Khrushchev, Castro, missiles and spy planes are hand-painted on this lovely homage to nuclear war, which will look great next to that Confederate flag and *Ricki Lake* show commemorative spoon.

**7. Onion Blossom Maker (\$14.95):** For the three people in middle America who cry themselves to sleep at night because they don't live near a Chili's, this kooky piece of plastic replicates the restaurant's signature "Awesome Blossom" appetizer. At Chili's headquarters, an exec is squeezing one of those stress balls right now.

**8. Spray-On Tanner (\$495):** So you're on the plane, and you've just taken a sleeping pill, and you're reading that Skymall catalog. Hours later you awaken, credit card in hand, with the sinking realization that you've just ordered a \$495 kit to airbrush fake tan all over your body. Some things are better left to professionals.

**9. AOL Instant Messenger (free):** We should have destroyed them when they came out with that godawful web browser and those horrible chat rooms. Then they made AIM, assuring that no one will ever get any work done ever again. Ever.

**10. Mixmeister Pro 5 (\$189.95):** Man, fuck buying turntables! For less than \$200, you can buy a computer program that automatically beat-matches songs together, normalizes them, and then burns them onto a CD. Everyone who takes your aerobics class will think your mixes are hella sick!

©2004 Reebok International Ltd. All Rights Reserved. REEBOK is a registered trademark of Reebok International. Ad: Arnell Group





I think we are frightened by our true selves and by any form of success. Soft of like crossing out thoughts already my doubts are creeping in and is beginning to sound like an eighth grade m. But damn, words overlapping can really cool sometimes so I have to keep writing...

inspirations are sacred

i all hail the battle of vöhlholm!  
(e ploribus unim)

create pearl

Thrift

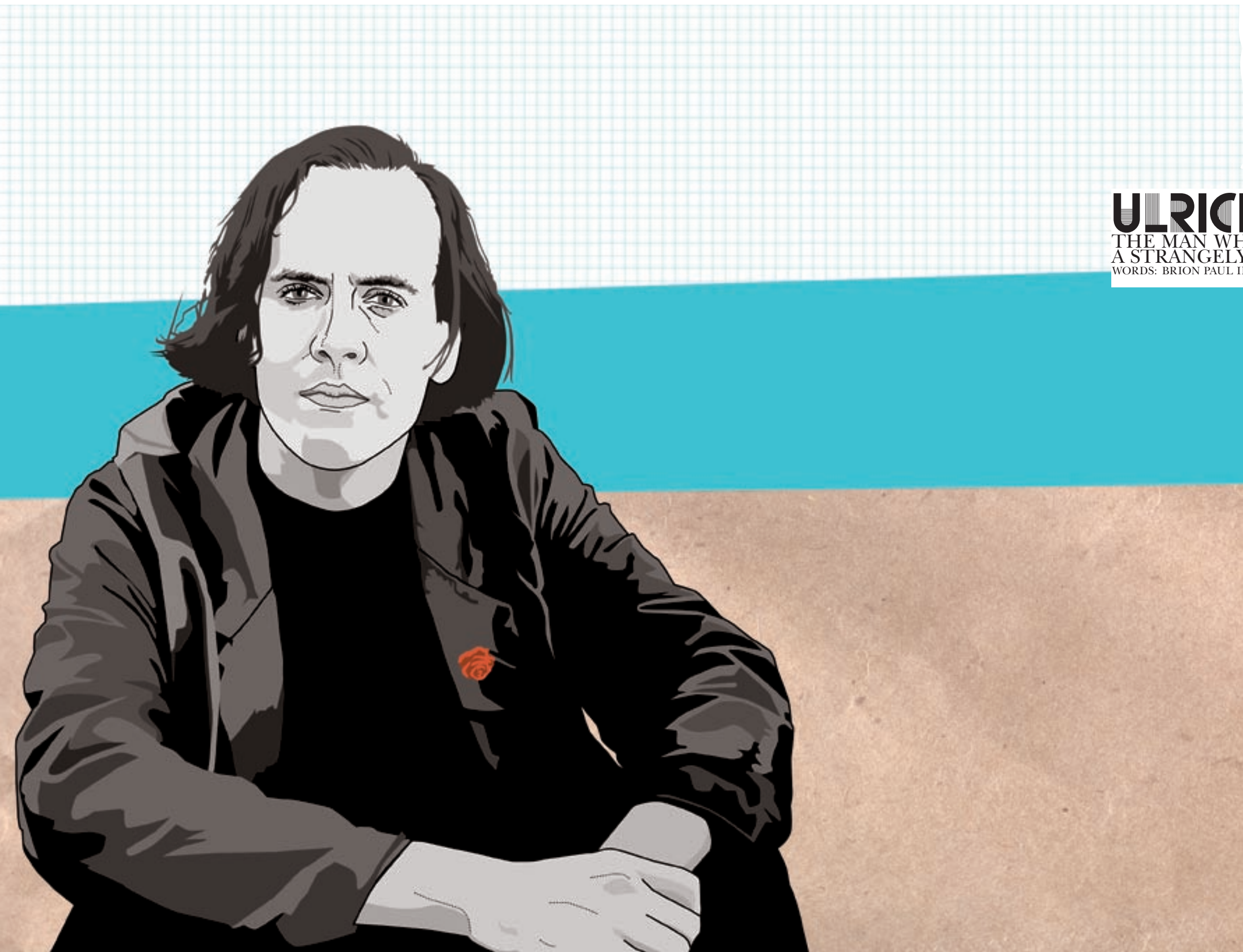
FUEL SIGNATURE SERIES NO 8 OF 100: CHRIS PASTRAS

**FUEL**  
GET HOOK'N UP  
24/7 ACTION SPORTS TELEVISION  
WWW.FUEL.TV



TM & ©2004 FUEL TV, INC. ALL RIGHTS RESERVED.





# ULRICH SCHNAUSS

THE MAN WHO CALLS BERLIN'S TECHNO MECCA  
A STRANGELY ISOLATED PLACE.  
WORDS: BRION PAUL IMAGE: UPSO

Berlin just seems to churn them out: Acre after acre of electro-house record labels, metric ton after metric ton of heaving Teutonic techno 12-inches and even a small nation of Suicide-obsessed, Hall & Oates hairstyle-rocking electro-punks. Combine these with a sprawling assemblage of hedonistic, amphetamine-fueled superclubs and you have a lurid, action-packed tourist destination for the hyperbole-inclined music fan. Oh, musical and cultural capital of Europe, how we sing your praises!

"To be honest, I can't agree with that [statement]," says Ulrich Schnauss. "Berlin works very well for *certain* styles of music. But when I play, I play in front of 20 people." What's that you say, Mr. Schnauss, producer of the astonishingly gorgeous *A Strangely Isolated Place*? Could it really be true that such a high-profile producer—who's appeared on esteemed labels including City Centre Offices, Morr Music, Spex and Go! Beat—doesn't get any hometown love? "Berlin would like to be seen [as the musical capital of Europe], but at the moment it's not like that," concurs Schnauss. "I find cities like Paris, London and Amsterdam a lot more interesting."

This makes a heap of sense when you factor in the breadth of Schnauss's musical prowess—his solo work doesn't reference any strict genre or particular geography along electronic music's trajectory. "I used to do a lot of stuff for other people, producing and engineering techno and drum & bass," Schnauss clarifies. "What I really enjoy about this project is that I can finally do the stuff I enjoy under my own name, without compromising."

In the case of *A Strangely Isolated Place*, "without compromise" means a swirling opus of densely layered sounds and treated vocals that plays very much like a well-produced rock record. "I was quite worried I'd get slagged off for doing the stuff the way that I do," says Schnauss. "But I had always wanted to be in a band, and electronic music allows you to be a bit of a one-man band. And I wanted to do something more like electronic rock or electronic songwriting because guitar music's been a really big influence on me."

In fact, the album's emotional core lies in a swirl of Creation Records-era guitar that could have been stolen via time machine. "A lot of people say they like the guitar sounds, but the funny thing is, there are actually no guitars on [the album]; it's all synths." Schnauss pauses. "It's just a little something I do with the Yamaha DX7."

*A Strangely Isolated Place* is out now on Domino. [www.dominorecordco.com](http://www.dominorecordco.com)



## ZINE TEAM

XLR8R SCRIBES GEORGE CHIEN AND GRANT BUEHRER SURVEY THE BEST OF THIS MONTH'S INDEPENDENT MAGAZINES.

### BIDOUN

The first issue of this magazine, dedicated to artists of Middle Eastern descent, makes a point of how nebulous the definition of Middle Eastern identity is in Western media. The editors handle identity politics in a similar way to *Giant Robot*, letting subjects speak for themselves and showing the diversity within racial categories. The first issue includes work by Iranian-American graffiti artist Amir Fallah, Beirut video artist Akram Zaatari, and Lebanese architect Bernard Khoury. Since *Bidoun* is primarily an art journal, the design of the book is a significant feature. The layout inverts the conventional magazine format; text blocks and contents that run right to left (as Arabic is read) shift the reader into a new mindstate. *GC*

[www.bidoun.com](http://www.bidoun.com)

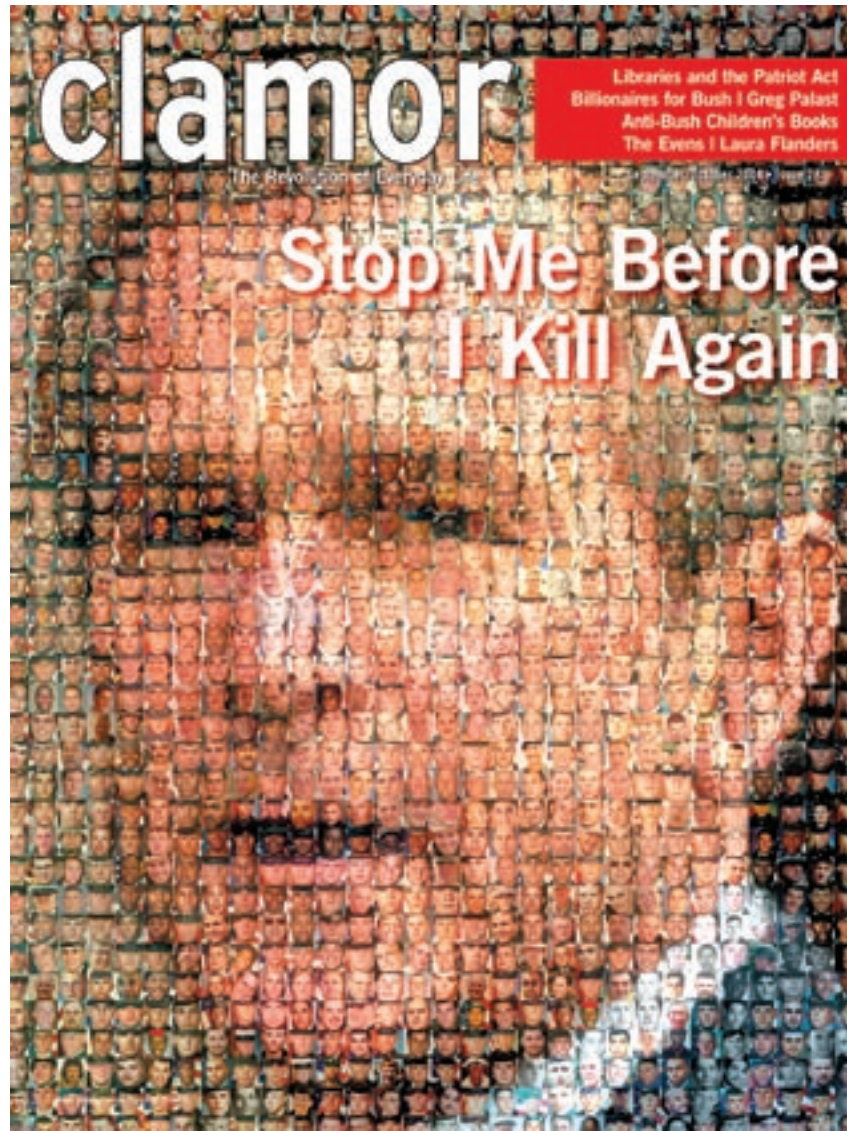
### CLAMOR

This rabble-rousing leftist magazine just hit its fourth anniversary. Zine veteran Jen Angel heads up the effort, which includes interviews and lots of first-person editorials. There are more travelogues and investigative reporting here than in *Punk Planet*, yet it still has more in common with that zine stalwart than, say, *Mother Jones*. *Clamor* has a tendency to preach to the converted, which is more an issue with the left in general than the magazine itself. On the other hand, the converted need as much cheerleading as they can get in these polarized times and *Clamor* has diversified in voice and subject matter since its inception in post-WTO-Seattle society. *GC*

[www.clamormagazine.org](http://www.clamormagazine.org)

### ARTHUR

I wonder if founder Laris Kreslins (of *Sound Collector*) conceived of this new *King Arthur* movie when he started his color newsprint bimonthly *Arthur* in 2002. I like to think the inspiration for the name was from the Algonquin Round Table of 1920s New York rather than the ancient warrior king, and the anti-Bush sentiments of the publication seem to echo that theory. *Arthur's* psychedelic emphasis and fixation on rock legends of old dovetails with its coverage of a nascent



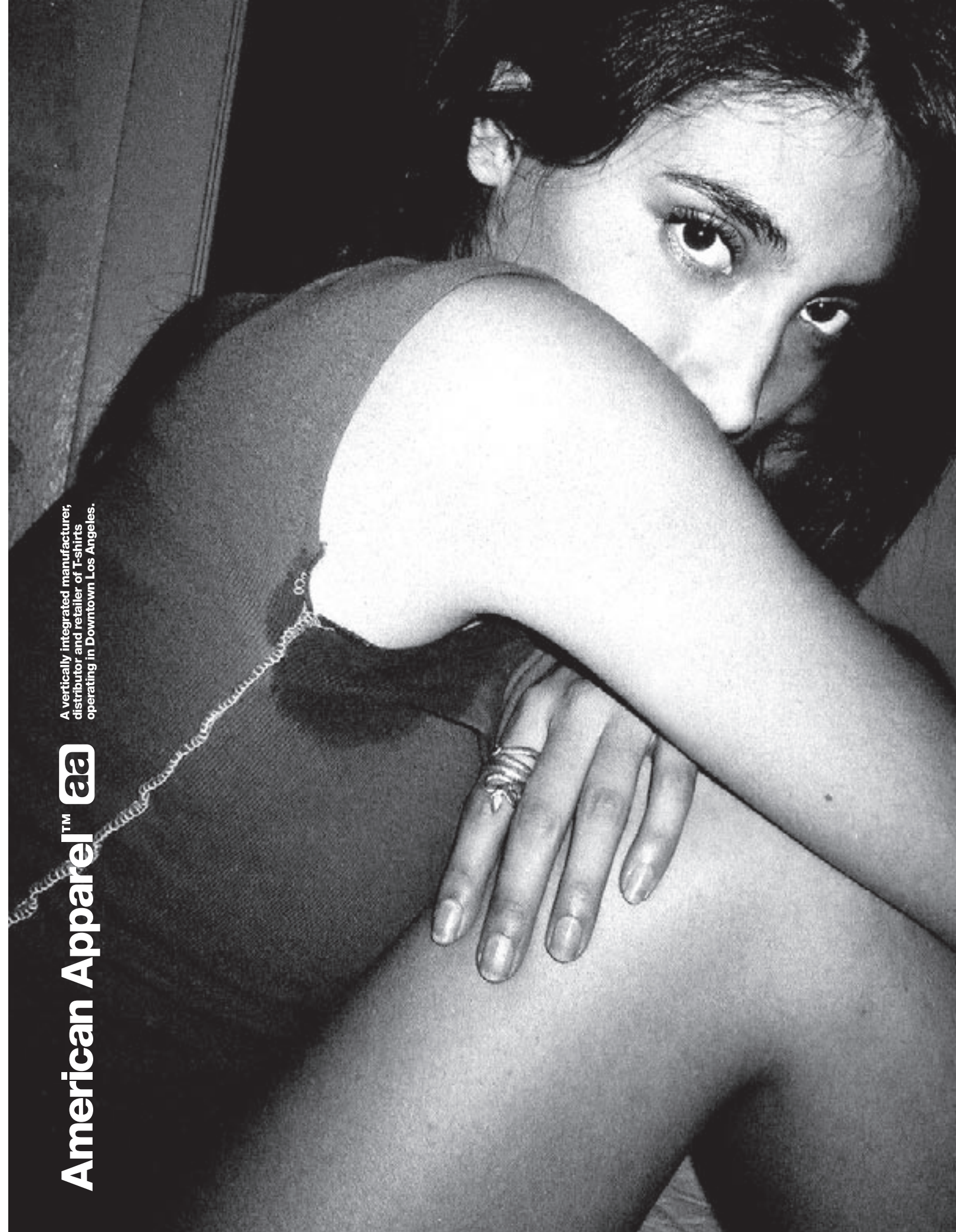
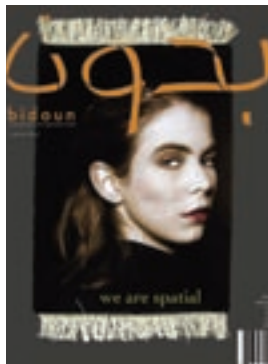
underground cache of newcomers like cover boy Devendra Banhart. The bleeding-edge music column Bull Tongue, penned by Thurston Moore and Byron Coley, is worth the price of admission alone (which is, coincidentally, free). *GC*

[www.arthurmag.com](http://www.arthurmag.com)

### UNFRAMED

*Unframed: The New Geography* is a collaborative project between San Francisco design collective Hybrid and gallery/street art outpost Upper Playground. Eight artists have ten pages each to showcase their work; in the first issue, eye candy ranges from Dave Schubert's decadent photos of SF street life to Dora Drimalas' graphic clip art fantasies. New issues will appear quarterly featuring a mix of well-known and up-and-coming artists, and the best thing about this pocket gallery is it's always free. *GB*

[www.upperplayground.com](http://www.upperplayground.com)



American Apparel™ 

A vertically integrated manufacturer, distributor and retailer of T-shirts operating in Downtown Los Angeles.





While known for performances in medical scrubs and surgical masks, Liverpool art-punk quartet Clinic is far from sterile. In fact, Clinic's sound is bound to make more than a few listeners woozy. It's a gritty sway of tense reverb-soaked guitars, snaking basslines, plinking and plodding electric piano and searing melodica topped by nasal chants, all haunted hypnotics bobbing as if about to strike. Sometimes spartan and staccato, other times a primordial swampy stomp, Clinic further refines their looping dread dub-tinged jitters on their third full-length, *Winchester Cathedral*. I recently sat down with drummer Carl Turney to find out what kind of obsessions drive the Clinic sound; apparently, it takes a bit of magic, a Philips keyboard and lots of pot ...noodles, that is. *Tony Ware*  
www.cliniconline.org

## OBSESSIONS: CLINIC

### DRUMMER CARL TURNEY ON HIS BAND'S OBSESSIONS

"I would say the one thing Clinic is most obsessed with is keeping ourselves to ourselves. Our outfits aren't indicators of anyone being a germophobe or medical fetishist—they're purely disguise. We're not shy, but we think bands get boring once you concentrate on different personalities in them.

"Our most obvious 'obsession,' apart from music in general, is with the **Philips Philicorda**. It's a very cheap, wooden, boxy keyboard made for the living room in the 1960s so families could sing "Amazing Grace" and such, but we crank it up to create this horrendous distorted drone, if you like. We picked it

up for 40 quid off an old lady at a boot sale, and we fly that keyboard around the world. We've tried to extract a couple more from a collector in Holland to no avail, and bid aggressively for them on eBay.

"The only thing that may fuel our sound more than the keyboard is **pot noodles**—you know, the dry noodles in the cup you add water to. We do these Bombay bad boys that are really hot curry flavored. They're a staple of the studio; we're addicted to them. We can't record without our chili high. But we can't get them outside of England, so we have to bring them along.

"As for the separate members' obsessions, we intentionally avoid concentrating on each other's lives, but I can tell you our bassist, Brian, is an amateur magician. He collects memorabilia and is constantly trying to solve the big tricks of the famous magicians, and he has his own tricks he's constantly honing. He's looking more to amuse himself, but he's also got some great sleight of hand. Believe it or not, he can levitate."

Photo: Jason Evans





## SCREENED WRITERS

TWO NEW FEATURE FILMS GET INSIDE GRAFFITI WRITERS' HEADS.



1. Danny (Daniel Chacon) racks paint while keeping an eye on the store employee in the mirror. (*Quality of Life*)

2. Lune (Jade York) from *Bomb the System*

We've seen fictional movies about breakdancing, the underground rap scene, and even the rave scene, and now it's time for graffiti to get its turn. Happily, the people behind the camera aren't exploitative Hollywood types, but independent filmmakers who've paid close attention to the writing on the walls.

*Bomb The System*, whose title is derived from a scene in *Style Wars*, is a paean to the NYC scene by 23-year old filmmaker Adam Bhala Lough, who watched Won Kar-Wai's *Fallen Angels*, Darren Aronofsky's *Requiem For A Dream* and Allen Hughes' *Menace II Society* for inspiration. The flick tells the story of 19-year old Blest (Mark Webber), whose pursuit of graf fame and fortune is turned upside down when crewmember Lune (Jade York) is brutalized by the NYPD. "Graffiti writers are not as flashy and charismatic as MCs, not as athletic as breakdancers and graffiti is not a spectator sport like DJing has become," says Lough. "But this is why I have always been attracted to graffiti. It's an intense, at times lonely, always deeply personal art form as well as a subculture with its own set of rules." Saturated colors, 35mm verité shots and a down 'n' dirty soundtrack by El-P contribute to the feeling of this feature, which has won awards at film festivals in Milan, San Francisco and Athens.

Back in San Francisco, Benjamin Morgan and co-scriptwriter/actor Brian Burnam have created *Quality of Life*, which follows characters Heir (Lane Garrison) and Vein (Burnam), two writers

from San Francisco's Mission District, as they get up, get rolled by the cops, and are subsequently forced to choose between lifestyles, friendships and pursuing their passion. "*Quality of Life* isn't a mockumentary," says Morgan, "but our crew was in documentary mode (i.e. one-man sound, two-man camera, and very little else) for most of the movie. From day one [of filming], we adopted the graffiti model—writers create strong, compelling statements with little or no resources—and that contributed to the authenticity of the film. But this film is *not* going to reveal the whys and hows of graffiti," he continues. "It is more likely to get people to look at quality of life offenses and the people who commit them through a different lens." Starring numerous SF graf writers and shot in a realistic and gritty style, the movie has won kudos at festivals in Seattle, Stockholm and Berlin. *Vivian Host*

For complete interviews with Adam Bhala Lough and Benjamin Morgan, visit [www.xlr8r.com](http://www.xlr8r.com), [www.bombthesystem.com](http://www.bombthesystem.com), [www.qualityoflife-themovie.com](http://www.qualityoflife-themovie.com)

Photo: Dave Schaubert







# UMOD

**DOMINIC STANTON SPINS HIS "DOMU" ALIAS BACKWARDS REVEALING HIS INNER SAMPLER.**

WORDS: DAN SICKO IMAGE: JESSICA ROTTER

The pseudonym. It's either a convenient way for signed artists to skirt their label obligations and work on the side, or merely a badge of underground anonymity. For 26-year-old Dominic Stanton, it's neither. The veteran drum & bass producer has blessed projects ranging from jazz to house to the loosely defined broken beat genre—and he says that giving each of them a different name is just part of the creative process. "If I work with someone different, I don't want it to be 'Domu and so-and-so,'" Stanton explains. "I don't want everything to be 'me and this guy;' I want it to be 'that thing.' Rima, Yotoko and Bakura are all names I made up with the other person so that those projects had identities. It's essential."

Domu's new album as Umod, *Enter the Umod*, will likely prove just as essential. A midtempo

masterpiece for the Sonar Kollektiv label, it finds Stanton returning to a more raw sound, putting his twist on what he calls the "American geeky instrumental hip-hop sound."

As with all of Stanton's projects, the Umod name carries a deeper significance. "The name is backwards because everything about [the project] is a bit backwards," he admits. "For a while I was getting really obsessed with moving forward and taking everything up a level: writing songs and using live musicians and creating these amazing compositions. But sometimes [you] leave behind something that was quite magical. I think it's important not to lose your roots, and my roots are sampling. That's what this album is really—using samples and making music from a hip-hop perspective, but not necessarily making hip-hop."

Stanton also refers to *Enter the Umod* as an "introspective album," and one assumes that journeying into his background as a teenage drum & bass producer and hip-hop fanatic has taught Domu a lot about himself as an artist. "I definitely always feel like I let out a little bit of myself [when doing music]," he says. "I'm quite a bad communicator. I'm alright when I start doing interviews, but day-to-day I don't let out a lot of my emotions, and music is a great way to let it out. On every level there has to be some emotion to [the music], otherwise it's just a collection of sounds."

Domu's *Enter the Umod* is out now on Sonar Kollektiv. [www.dom-uniqueproductions.co.uk](http://www.dom-uniqueproductions.co.uk), [www.sonarkollektiv.com](http://www.sonarkollektiv.com)

# Moderne Kunst

**2KBY  
GINGHAM**  
WWW.2KTSHIRTS.COM

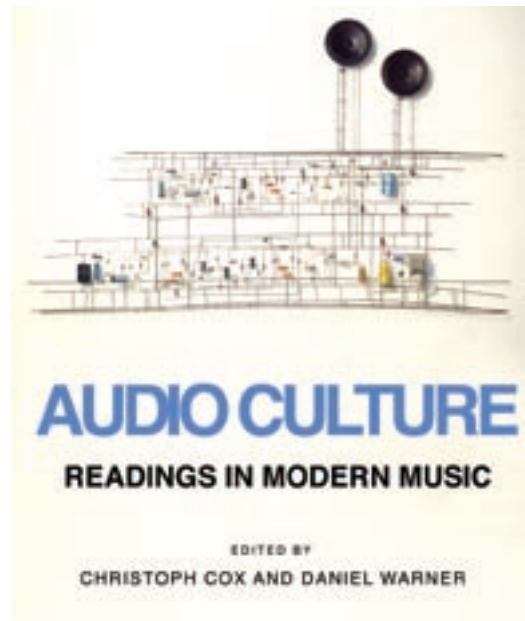
Artwork by Alex Rich



**TIMBRE!**  
TWO NEW BOOKS SOUND  
OFF ON DIGITAL MUSIC.

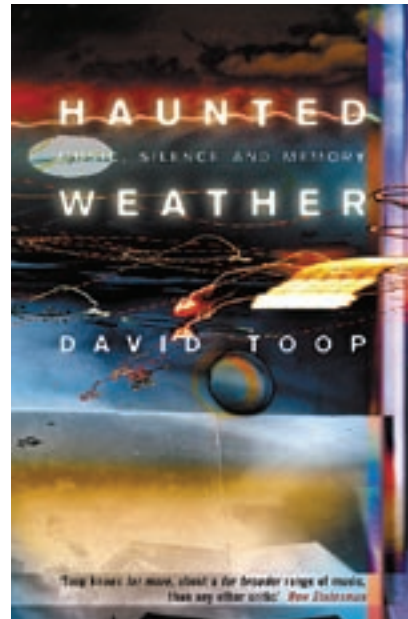
Editors Christoph Cox and Daniel Warner exhaustively amass theories on machine music from over 50 artists and critics in *Audio Culture: Readings in Modern Music* (softcover; Continuum, \$19.95). The title is misleading, as the articles mainly address the fringes of electronica and improv—not modern music’s most influential entity: pop. Peculiar moments shine. Witness godfather Karlheinz Stockhausen diss Aphex Twin and Plastikman, and snap, “using music as a drug is stupid.” Elsewhere, composer Edgard Varese dreams of audio software...in 1936, and William S. Burroughs declares war on the establishment by prescribing everyone tape recorders to remix political and corporate speeches.

David Toop offers a more sensual take on electronic music in *Haunted Weather: Music, Silence and Memory* (softcover; Serpent’s Tail, \$20), which intimately explores how digital music altered the



meaning of sound. Toop is at his best when losing sleep over odd sounds: the hallucinations of whale noises in his hotel room; a Japanese water sculpture dripping an echo into a deep hole; and birds ransacking his fig tree. From them, he draws scalpel-sharp insights on how to listen to sound and let silence and sudden memories color it. Although Ranger Toop often runs off the trail to chase butterflies, ricocheting between topics and case studies, *Haunted Weather* is a prime manual for making sense out of the racket of today’s laptop set. *Cameron Macdonald*

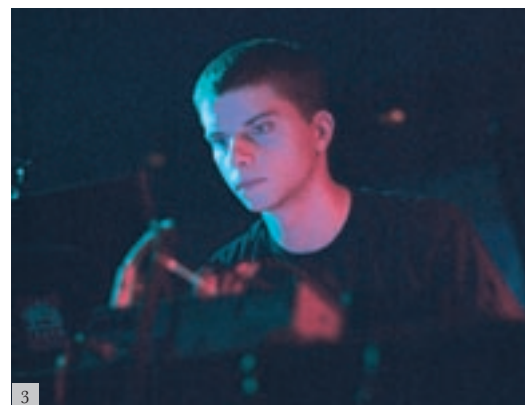
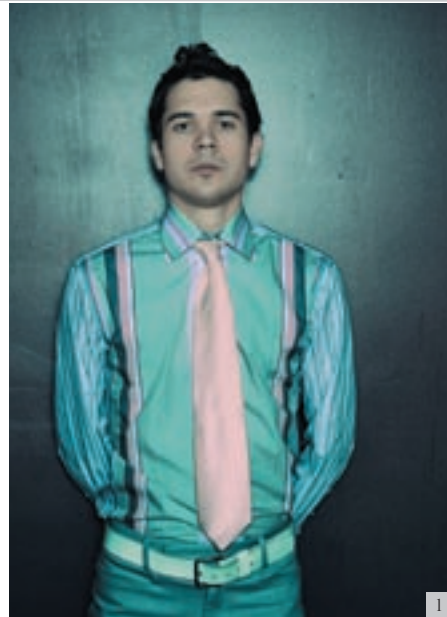
www.continuumbooks.com, www.serpentstail.com



# SHITSTOMPER



Photo: Chris Glancy



1. Matthew Dear (Will Calcutt)
2. Solvent
3. Tomas Jirku

## DECIBEL FESTIVAL

The Pacific Northwest’s nascent laptop scene now has a conference to call its own. The **Decibel Festival**—which will be held **September 23-26, 2004**, in Seattle, WA—will feature the usual stock of techno and IDM festival headliners (including Monolake, Deadbeat, Ghostly Records’ Matthew Dear, Solvent and Kill Memory Crash). More importantly, it will expose attendees to the best of what’s in their own backyard, featuring showcases from Seattle’s Lusine, Electric Birds and Orac Records, Portland’s Strategy and Solenoid and Vancouver’s Jay Tripwire, Tomas Jirku and Robin Judge. Should you need to give your dancing feet a rest, DB will also host an electronic music film festival, panel discussions, a digital art showcase and the fourth date of the US Laptop Battle Championship. For the inspired, accompanying clinics on synthesis and sequencing—and symposia on Ableton Live, Reactor and Max/MSP taught by the best—ensure the festival will have no shortage of up-and-coming talent to tap for future installments. *Vivian Host*

www.decibelfestival.com





# INSIGHT

## BOSTON'S HARDEST WORKING RAPPER BRINGS THUG CONSCIOUSNESS TO THE GLOBE.

WORDS: MATT WEBSTER

Hip-hop road warrior Insight is somewhere in the middle of Europe, rocking the decks for Ed O.G and trying to find a decent meal at one of those roadside places. "I had enough of these falafel places down here," he explains. "Like, every time that we're on the road, they try to feed us some kind of falafel with special sauce and we don't know what the special sauce has in it. And the meat looks like its aardvark or something!"

A hermetically driven producer and lyricist wherever he makes his home—most recently Boston, MA—Insight has recently taken up the challenge of bringing authentic hip-hop to new audiences. Still, he says, hip-hop takes longer to translate over language barriers. "When you try to do some crowd

participation stuff there's like a five second delay," he says of playing in Eastern Europe. "You say 'Somebody say, 'Do that shit!'" and they're like 'Hold up, what did he say? Oh, okay. Do that shit!' But since [hip-hop] didn't start [in Europe], I think they appreciate it more."

With the release of his new *Blast Radius* LP, Stateside heads will soon be appreciating Insight a lot more, too. The long-awaited album proves that he requires more bandwidth than your average rapper—it often causes one to question how he fits so many rhymes into such tight spaces. "Certain syllables inside of words will rhyme with certain syllables inside other words," Insight explains. "I just concentrate on the rhyme and the math of the rhyme, rather than the concept of the song."

Which isn't to say Insight is without, well...insight. On "Inventors (Black)," he hypothesizes about what life would be like if some of his more ingenious ancestors had never lived. "When someone doesn't know the concept, they listen to that song and it just flows right by," he says. "I think sometimes people sleep on the topic, they don't realize how much research (there is behind it)."

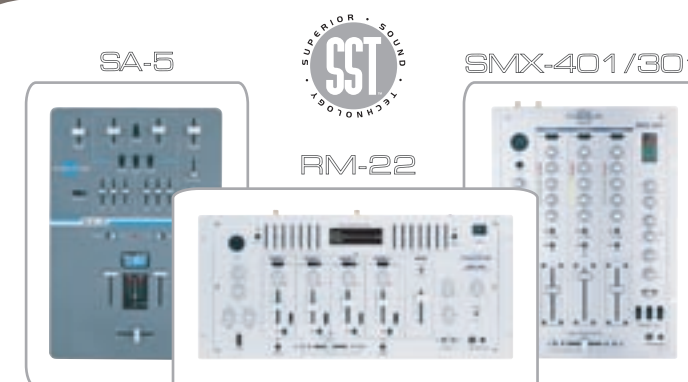
Insight may be spitting conscious rhymes, but he's not without party beats or street knowledge. Rather, he's pushing for a new definition of gangster; "real thugs shed blood and tears for humanity," states his website. "You have cats that are just fighting for their own self-benefit," offers Insight. "They're using negativity as the whole concept, and they're just, like, indulging into it for no reason. [But then you have] freedom fighters, fighting slavery or fighting whatever...Any time you try to go against a system that you believe is false, you're labeled as a thug, you're labeled as a problem. [For instance], if it's in the law that you're a slave and you don't want to be one, you're a thug because you're going against the system; but you believe you're doing something to improve the world."

Insight's *The Blast Radius* is out now on Brick.  
www.insight.fm, www.brickrecords.com



### We know you take this shit seriously. So do we.

That's why you'd be crazy not to look for a mixer with SST technology. SST stands for Superior Sound Technology. But what it really means is that you're smart enough to buy a mixer with zero bleed through and a fader kill that rivals the most expensive on the market, all without spending the sick loot usually associated with this kind of gear. Anyone who spins for life will tell you that Stanton's SST Mixers deliver nothing but the mix you want, pure and simple. When you are ready to commit to the life, you are ready for the Stanton Standard.



For all the Stanton product specs and a list of retailers go to [djforlife.com](http://djforlife.com)

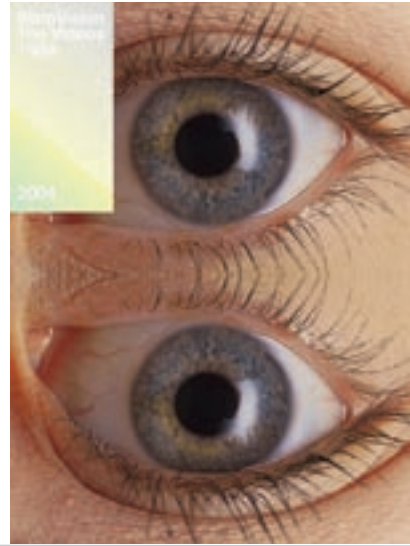
**DJ For Life.**<sup>sm</sup>



## WARP SPEED

Cutting like a machete through endless clichéd clips of slick naked flesh, gleaming rims and guys with guitars comes *Warp Vision* (Warp Records; \$19.95), a collection of music videos from Warp Records' 15-year life span. Like any 15-year-old boy, Warp has a very twisted sense of humor, as seen in Chris Cunningham's infamous video for Aphex Twin's "Come to Daddy" and David Slade's highly disturbing 1994 bondage flick to accompany LFO's "Tied Up." But it also has a goofy side (see Jarvis Cocker's bizarre rave pastiche for

Nightmares of Wax's "Aftermath"), a happy face (breakdancing cartoons for Luke Vibert's "I Love Acid") and a soft underbelly (Jimi Tenor's relaxing fishing opus for "Midsummers Night"). Many of these videos have never been commercially released and you know that the music alone (from Mira Calix, Beans, and Sabres of Paradise, among others) is worth the price of admission. So pop some popcorn, pop some acid and get warped. *Vivian Host*  
www.warprecords.com



## LAPTOP LOVE

MUTEK MAKES COMPUTER MUSIC A HUMAN EVENT.

Montreal's fifth annual **MUTEK** music and visual arts festival (June 4-7, 2004) was a mix of inspired creativity and occasional technological awkwardness where fascinating personal connections were made. Laptops in tow, artists from Germany, Mexico, England and the US descended on the city for a quartet of days spent debating, dancing, brunching and boozing.

Montrealers love hockey and Molson beer as much as they love sex, smoking and techno. Punks, slackers and suits were all ebullient in the sunny weather as the Stanley Cup final teams slapped pucks on sports bar TVs. One day, the clouds opened up and it hailed for five minutes—exactly the kind of refreshing outburst you come to love in this city.

The festival's day programs included panel debates on sampling, music journalism, video games and the global reach of electronic music with luminaries like Stefan Betke (Pole), Naut Humon (Asphodel) and Fabric's Nick Doherty locking horns. Walking around afterwards, staring up at the many gothic stone churches, it was easy to forget the lack of sleep after nights watching bands like Canada's Vitaminsforyou (a Maple Leaf Múm) or Junior Boys ('80s synths à la Depeche Mode or OMD).

Dusk showcases at clubs like SAT featured experimental works by Deutschland's Raster-Noton collective, London's Portable and local Mike Shannon. At night, the larger Métropolis Theater was ground zero for major performances by Richie Hawtin (as Plastikman), Andrew Weatherall and Matthew Herbert. Hawtin's ambitious "Kontrol" presentation—where he com-

manded the 3,000-seat venue's lighting rigs, surround sound, visual projections and a special mixing desk and set of computers—hiccapped with unintentional technical glitches and projection failures. The moshing techno throngs in front of the stage barely noticed.

Although many women planned and participated in MUTEK, they were noticeably missing on stage. In fact, this year's festival was one of the least musically diverse, with an emphasis on scientific processes and minimal techno. It's no surprise that the overall highlight was the bombastic Jason Forrest (a.k.a. Donna Summer), a Liberace-meets-Sid Vicious character who screamed, danced and karaoked while triggering pre-recorded songs off his battered iBook. He was low-tech but high emotion. As Ghostly International's Sam Valenti commented to me at the show, "**It's nice to see people drinking beer!**" before adding, "this is the best congregation of likeminded people who all care about the future of electronic music." Amen. *Tomas Palermo*

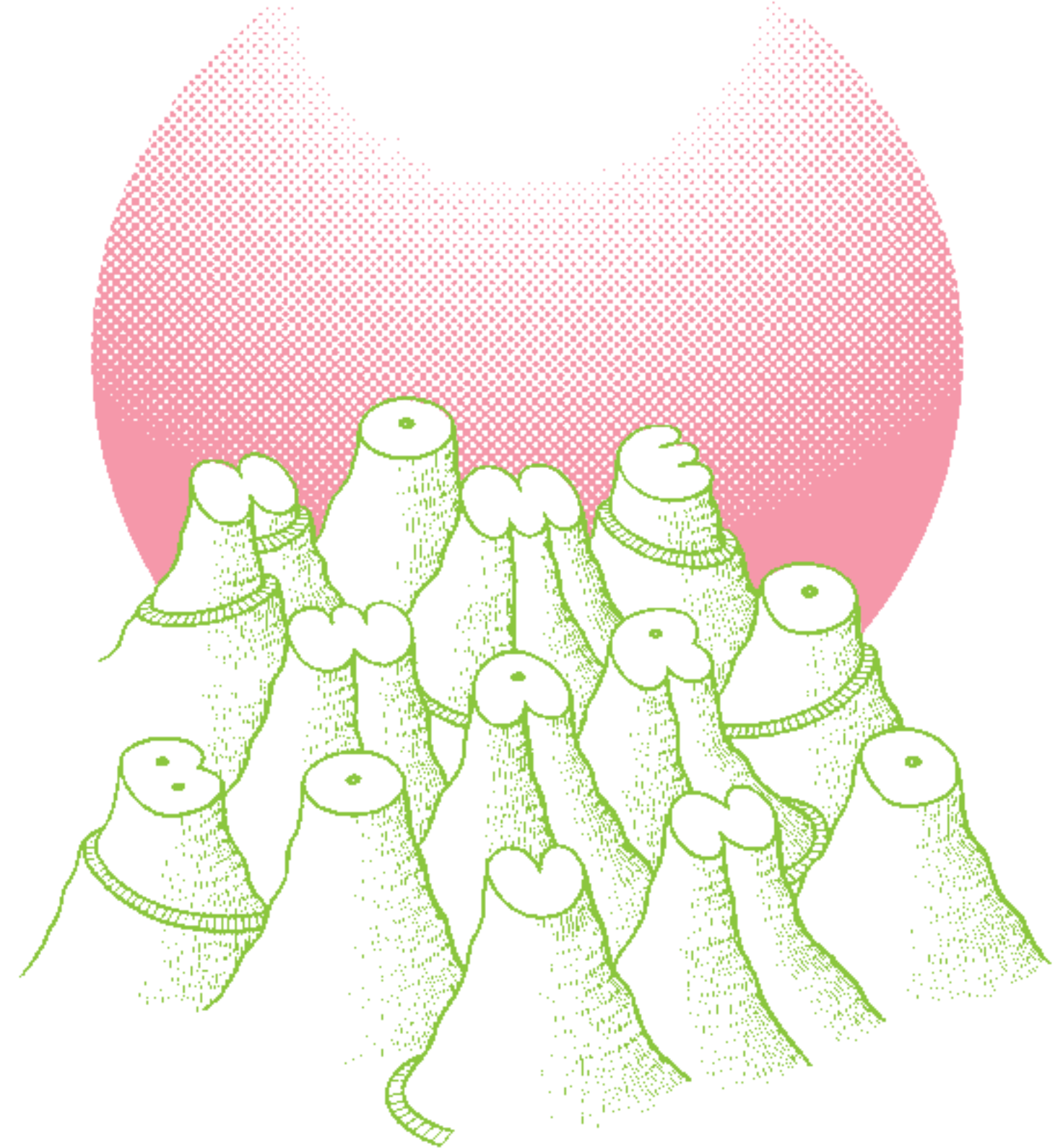
www.mutek.ca



▲ Byetone of Raster-Noton Collective

## Commonwealth Stacks Conversation Editions

MMIV



Imagined and Materialized in California.  
commonwealthstacks.com







# FABRICE LIG

**THIS BELGIAN STAR PUTS THE EMO IN TECHNO.**

WORDS: SEAN O'NEAL  
IMAGE: LESLIE ARTAMANOV

Detroit's bleak industrial wasteland is a far cry from the idyllic Belgian countryside that techno producer Fabrice Lig calls home. One could hardly conjure up two more different pictures than Kevin Saunderson cruising his car through abandoned city blocks while Lig strolls through a bright, sunny European zoo with his wife and two daughters. Nonetheless, Lig's orchestral techno carries with it heavy Detroit touches, powered by sweeping analog synth melodies and pumping syncopated drum machines.

"Detroit is my main influence," contends Lig, a huge fan of Saunderson and Derrick May. "It's not only about the sound, but the philosophy. Detroit techno is musical, melodic, soulful, ener-

getic and dedicated to the dancefloor. A lot of electronic music is only dedicated to the body. For me, that's not enough. I like the music when it brings emotions—good or bad," he affirms.

Growing up in Belgium, Lig (real name: Fabrice Ligny) was always in close contact with pre-techno electronic music, listening to club DJs who would mix EBM (electronic body music) and early Chicago acid house together with mainstream hits by Madonna and The Cure. He grew fond of electro-pop fusion via classics like M/A/R/S's "Pump Up The Volume" and Lil' Louis's "French Kiss."

In 1988, at the age of 15, Lig was awakened by a transmission that would change him forever. "My first shock was on a Belgian dancefloor, when I heard 'Big Fun' by Inner City," enthuses Lig. "It was like I waited for that tune my entire life and it finally came to me. After that, I became a true music freak. I bought lots of records and broke my parents' ears and nerves."

Ten years and numerous productions later, Lig is a household name in the techno community. His remix of "Banjo"—by Saunderson's E-Dancer project—on KMS earned him the distinction of being the first white dude to ever release music on one of Submerged's labels. More 12"s soon followed on imprints including Dan Bell's 7th City, Laurent Garnier's F-Communications, Playhouse, Raygun and Heiko Laux's Kanzleramt.

Lig's most recent effort, an album called *My 4 Stars* (Kanzleramt), is a melodic techno masterpiece warmly saturated with jazzy synthesizers, sun-drenched emotion and a fashionably dated feel. (Think Metro Area morphed with the dense sci-fi commotion of early Detroit.) Lig says it's his most personal effort to date, with a title that emphasizes his focus on the family. "The '4 stars' [in the name] refers to the four members of my family—including me," gushes Lig. "Together, we are like a four-star galaxy. I never feel like I'm a star, except when my daughters take me in their arms."

Fabrice Lig's *My 4 Stars* is out now on Kanzleramt. [www.kanzleramt.com](http://www.kanzleramt.com)

season 6, of the high society rebellion : volume 6 : model : destroyer : vestalwatch.com



Vestal 





# NEXT BIG THING: LE DUST SUCKER

“Ultimately, most of our stuff is deliberately intended to encourage ass-shaking,” admit Fabian Grobe and Markus Schöbel of the (sonically) profane tech-house they make as Le Dust Sucker. **“But never just ass-shaking. Ass-shaking is a nice ‘transmitter.’”** On “Mandate My Ass,” the Berlin-based video artist and behavioural scientist (respectively) re-imagine Gil Scott Heron’s reflection on Reagan-era politics as a lascivious invitation. “Love Me,” meanwhile, stomps and pulses and throbs with utter licentiousness as a (female) voice pleads the words of the track title. Le Dust Sucker’s incendiary bombs have previously been detonated on mix albums from Michael Mayer (*Fabric 13*) and Boris Dlugosch (*Bionic Breaks*), but now the duo have finally issued their own eponymous full-length inside a sleeve that appropriately seems to depict blown speaker cable. “We are trying to find new facets to deep dance music,” claim the duo. But Le Dust Sucker’s sense of glee isn’t entirely derived from honourable intentions: “At the same time, we’re cultivating all our bad habits,” they admit. *David Hemingway*  
*Le Dust Sucker is out now on Plong. plongrec@aol.com*



## SIGN LANGUAGE

Watch out for fallopian tubes? Evil Pacman crossing? On May 19, the Unichi Leisure Center and curator Kanardo teamed up to install 100 fake road signs on the streets of Lyon, France. The signs (called “panos”) stayed up until the end of summer, and were created by 40 designers from around the world, including New York’s Evaq, England’s Tokyoplastic, Paris’ Mambo and Munich’s Shit Inc. *Vivian Host*  
[www.bopano.net](http://www.bopano.net)

1. Insect (London, UK)
2. Vicki Wong (Vancouver, BC)
3. Loic Lemee (Lyon, FR)
4. G. Gauchler (Paris, FR)
5. Evaq (New York, NY)







**PLAYING GAMES**  
PHILLY DRUM & BASS DON DIESELBOY GETS DOWN WITH THE LATEST XBOX TITLES.



**RALLISPORT 2 CHALLENGE**

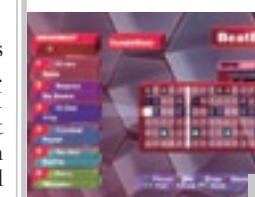
Unlike many of the *Gran Turismo* tweak-the-angle-of-the-spark-plugs mod fetishists out there, I prefer my racing games simple and clean. With *Rallisport 2 Challenge* (Xbox/PC; Microsoft Software, \$49.99) I didn't even need to thumb through the instruction manual to start playing! Definitely more on the arcade-style driving tip, *RS2C* is fun all the way around. The graphics are awesome, the tracks are well thought out and the feel of the cars and physics of the game are rock solid. One of the nicer features of *RS2C* is your in-car driving companion who warns you of upcoming turns, allowing you to focus all your attention on driving as fast as you fucking can. *RS2C* offers a car mod section so you can customize your ride. But for me, it's all about picking up the controller and hitting the accelerator button. A superb driving experience. *Dieselboy*  
www.rallisportchallenge.com



**THIEF 3: DEADLY SHADOWS**

After playing the first few levels of *Thief 3: Deadly Shadows* (Xbox/PC; Eidos Interactive, \$49.99), I was prepared to give the game average marks. Above and beyond the whole "sneaking around in the shadows" style of gameplay (think *Metal Gear Solid* meets *Dungeons and Dragons*), the medieval adventure just felt a little...I don't know, *weak*? Maybe it was the stiff animation of the enemy guards, the repetitive tactics used to get from point A to point B or even the semi-ugly design of the menus and interface. But surprisingly enough, the game and its well-written storyline started to grow on me! I have to give credit to the sound designer of *Thief* because the noises really save the day. The small touches of ambience, creepy effects and professional narration create a deep and immersive experience. In the end, I would recommend this game with only a bit of hesitation—be prepared to spend some time with it before it works its magic. *Dieselboy*  
www.thief3.com

**VIDEOGAME REVIEWS**



**1. AMERICA'S ARMY 2**

We here at *XLR8R* see videogames as a great release for naturally occurring human aggression, even those games that simulate real-life situations such as war and combat. The United States Army, by creating a free "Official US Army Game" (Mac/Windows/Linux; *US Army*, free), is ironically banking on the right-wing notion that videogames fuel the fires of rage and destruction within the human heart. Alternatively, after playing a game that is free of real-world suffering and consequences, the idea of joining the Army might not seem so deadly after all. Combine that with America's blind news media and the fact that scores of American soldiers are currently being blown up and wounded every week in Iraq, and suddenly I'd rather be playing *Tetris*. *Andrew Smith*  
www.americasarmy.com

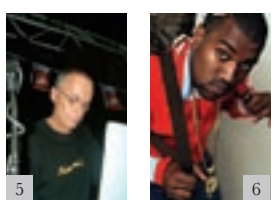
**2. MTV MUSIC GENERATOR 3: THE REMIX**

*MTV Music Generator 3: The Remix* (PS2/Xbox; Codemasters, \$29.99) is basically a stripped-down software studio in the comfort of your own Xbox. The main play modes are Remixer and Studio. Remixer generates the most instant fun. It provides a complete set of parts from 10 songs by artists such as Outkast, Snoop Dogg, DJ Marky and Carl Cox and lets you re-arrange and remix them up to a maximum of 15 minutes. The Studio mode lets you make your own damn music by either messing around with the enclosed loops or ripping 8-second samples from your own CD collection. The third installment in this series has fewer features than the second, and I doubt anyone would base their studio setup on this somewhat clunky interface, but it's not a bad way to kill a bong-rippin' Sunday afternoon. *Kenny Dale*  
www.codemasters.com

**3. SAMURAI WARRIORS**

*Samurai Warriors* (PS2; KOEI, \$49.99) is all about the body count, as you become a button-mashing, ear-nose-and-throat slashing killing machine. Nutty characters ranging from Silly Girl With Ball Weapon to Black-Clad Ninja of the Night Brigade (not their actual names) compel players to slash through each scenario over and over again. The graphics are good and the sounds are so-so, but the real draw here is the death upon wretched, mud-streaked death. The only thing keeping me from replacing my impotent dreams of domination and killing sprees with *Samurai Warriors* is the lack of any sort of realistic blood and guts. *Justin Jewett*  
www.koeigames.com





**SPIN CYCLE**  
NEWS AND GOSSIP  
FROM THE MUSIC  
WORLD

The city of Chicago has officially declared August 28<sup>th</sup> “Frankie Knuckles Day” and named a street after the house godfather. Dallas, TX, will host the **First Annual US Garage Music Conference** September 3-5, linking US, UK and Canadian two-step crews such as Black Ops, Soul Champion, Rinse It and more. Check [www.garageconference.com](http://www.garageconference.com) for updates. DJ equipment giant Numark recently acquired the American distribution rights for Akai products. They currently also own and distribute Alesis studio gear. Def Jam President Kevin Liles recently resigned, supposedly due to pressure by newly named CEO Antonio “L.A.” Reid. View Chromeo’s new video for “Needy Girl,” and a documentary about the band by Zoe Cassavetes, at [www.chromeo.net](http://www.chromeo.net). On their new album, **The Beatnuts** lash out at Jennifer Lopez for using the bassline from their 1999 anthem “Watch Out Now” for her 2002 song “Jenny From the Block” and never giving them sample credit or money. Ouch! Fatboy Slim’s new album, *Palookaville* (out on October 5), features collaborations with Damon Albarn, Lateef from Blackalicious and Bootsie Collins. The first single will be a remake

of Steve Miller Band’s “The Joker.” Oh dear. Barsuk Records, *McSweeney’s*, [Moveon.org](http://Moveon.org) and Music For America recently released a not-for-profit book (*The Future Dictionary of America*) and compilation (*Future Soundtrack For America*) whose proceeds will benefit progressive groups counteracting the effects of Bush administration policies. Contributors include Jeffrey Eugenides, Art Spiegelman, Sleater-Kinney, Nada Surf and more. New albums from **The Faint**, **VHS or Beta**, **Interpol**, **Rennie Pilgrem** and **Tech Itch and Dylan** are out this month. For the electro set: Kiko is all set to produce the new **Alexander Robotnick** album, while rumor has it that the new **The Hacker** solo record is finished! In the meantime, check his remixes on Planete Rouge, Goodlife and Datapunk. NYC air guitar electronicists **Ratatat** have a wicked new mixtape out, *Remixes, Volume 1*, which places a-cappellas from Dizzee Rascal, Kanye West, and Raekwon under phat beats by the duo. On July 23 and 24, Naples, Italy, hosted the first annual **Holotopia Contemporary Experimental Music Festival** at the Punta Campanella, which is where Ulysses faced the sirens in Homer’s *The Odyssey*. The festival features performances from Phill Niblock, Fluxus member Takehisa Kosugi and Merce Cunningham composer Emanuel Pimenta. The most productive dead rapper around, **2Pac**, will have a new album out this November, featuring beats from Eminem and other big-name producers. New releases and classics from labels including Breakin, F Com, Soundslike, and Skam are now available via [www.bleep.com](http://www.bleep.com). Eastern Europe’s three-day hip-hop festival **Hip-Hop Kemp** was held August 13-15 in Czechoslovakia, featuring performances from **Wildchild & DJ Romes**, Killa Kela, and DJ Vadim plus plenty of local heroes. In late June, while passing through San Francisco, Thrill Jockey artists **Califone** had a grip of gear stolen, from a 1917 Milano violin to Tibetan bells. Sucky! Hot flash animations live at [www.tokyoplasic.com](http://www.tokyoplasic.com). Find out more about Austrian drum & bass at [www.high-tension-rec.com](http://www.high-tension-rec.com). The **George W. Bush Public Domain Audio Archive** is a comprehensive audio library of all Bush’s speeches, searchable by keyword. Sample terrorists go crazy at [www.thebots.net/GWBushSampleArchive.htm](http://www.thebots.net/GWBushSampleArchive.htm).

1. Wildchild by Br; 2. Califone; 3. Frankie Knuckles; 4. The Beatnuts; 5. Alexander Robotnick; 6. Kanye West; 7. Hip-Hop Kemp; 8. Interpol; 9. Chromeo

Jul 17–Oct 10, 04

# BEAUTIFUL LOSERS

CONTEMPORARY ART AND STREET CULTURE

Featuring work by: Thomas Campbell, Shepard Fairey, Mark Gonzales, Jo Jackson, Chris Johanson, Spike Jonze, Margaret Kilgallen, Harmony Korine, Barry McGee, Ryan McGinness, Clare Rojas, Ed Templeton, Neil Blender, Larry Clark, R.Crumb, Raymond Pettibon, Pushead and Craig Stecyk, Futura, Keith Haring and others.

*Beautiful Losers: Contemporary Art and Street Culture* is organized by Yerba Buena Center for the Arts and Contemporary Arts Center, Cincinnati; and is guest-curated by Aaron Rose and Christian Strike with Thom Collins, René de Guzman and Matthew Distel.

## and SIMPARCH *free basin*

A monumental wooden sculpture in the form of a kidney-shaped pool, *free basin* doubles as an indoor skate bowl. Take a look or try it out. Visit [www.YBCA.org](http://www.YBCA.org) for live programs including skate team demos and other freewheeling happenings. *free basin* is supported in part by **VANS** and the Tony Hawk Foundation.

**Public Skate Access:**  
*free basin* will be open to the public for skaters ages 12 and over. Bring your board, or just watch others, during public skate hours: Sundays, Tuesdays & Wednesdays, noon–4 pm  
Thursdays, Fridays & Saturdays, 2–7 pm

### THURSDAY NIGHT (A)LIVE!

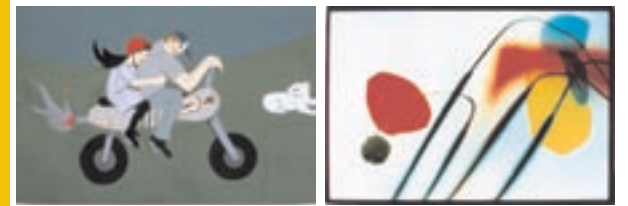
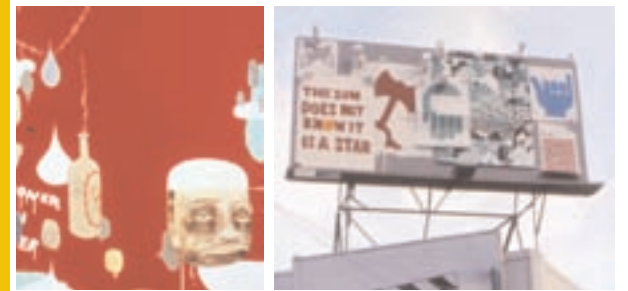
select Thursdays, 6:30–8 pm

There’s something happening in the Center just about every Thursday evening. Thursday Night (A)Live! events expand on and inform the Centers exhibitions, films and performances. Visit [www.YBCA.org](http://www.YBCA.org) for an up-to-the-minute schedule of events.

Sponsored by **FUEL** 24/7 ACTION SPORTS TV **HLBBR**

## Yerba Buena Center for the Arts

701 Mission St, San Francisco, CA  
[www.YerbaBuenaArts.org](http://www.YerbaBuenaArts.org) • 415.978.ARTS (2787)



Beautiful Losers Sponsors:



Promotional Support provided by:





**GUESS WHO VOTED THE MOST IN THE LAST ELECTION?**

White, married men over the age of 65 making over \$75,000 a year.

**GUESS WHO VOTED THE LEAST?**

Young people, single women, and people of color.

**GUESS WHAT ELSE?**

14% of the members of the House of Representatives are women. 0% of the members of the Senate are African-American and only one senator is under the age of 40. According to the Guinness Book of World Records, George W. Bush's cabinet is the wealthiest in U.S. history, over 80% of them are millionaires and almost 50% are worth more than \$10 million.

**AVERAGE VOTER 2000:  
DON'T LIKE THE PICTURE?  
CHANGE IT.**

Learn more, get registered, get involved at [downtownfordemocracy.org](http://downtownfordemocracy.org)

The 2000 election was the closest in history. Thirteen states were decided by less than five percentage points. Florida was decided by 537 votes, New Mexico, 366. That's about the average size of a high school class. Your vote counts.

**AVERAGE VOTER 2004: *It's up for grabs...***

Paid for by Downtown for Democracy (D4D), [downtownfordemocracy.org](http://downtownfordemocracy.org), and not authorized by any candidate or candidate's committee.

x SITE (xsitevision.com)  
Photo © Mark Mahaney





# GIVE A DAMN.

When graphic designer Nick Philip showed *XLR8R*'s editors the "Give A Damn" button he came across in Gary Yanker's 1972 book *Prop Art: 1000 Contemporary Political Posters* (Darien House) we knew it summed up what we'd been feeling the entire year. The button was prominent in the 1960s US Civil Rights movement—which marks its 40<sup>th</sup> anniversary this year—yet seemed all too relevant for our generation, 50% of whose eligible voters don't cast a ballot. As war in Iraq kicked off in March, the Haliburton scandal dragged on, the prisoner abuse debacle festered and rising levels of joblessness and violence hit US cities, friends, artists and media began organizing, creating a concrete response to our lethargic political culture. The following features highlight the voices and resources that make our community a powerful force. Action is the only antidote to apathy. Join these folks in giving a damn. *Tomas*  
*Illustration: Nick Philip*







Make room for politics on the dancefloor, and get ready to be floored by the roar of Le Tigre.

Words: Jessica Hopper  
Additional Reporting: Julianne Shepherd  
Photos: Jessica Miller  
Photo Assistant: Leanne Liang  
Berets Provided By: Uncle Sam's Army and Navy Outfitters  
[www.iamunclesam.com](http://www.iamunclesam.com)

It is the plight of the modern American feminist artist: your work will be sexualized, your work will be ghettoized, your legitimacy challenged at almost every turn, your radical notions dismissed as merely quixotic. After decades of walking into the wind, many female artists—from Yoko Ono to sculptor Lee Bontecou—have understandably opted to backstep into the shadows and out of the constant scrutiny.

Out of this climate comes Le Tigre, with a resolve informed by this history. With their third album—and major label debut—*This Island*, the trio is on the precipice of taking their radical feminist ideals and joyous DIY-dance liberation onward to the mainstream.

"Identity assertion is a big part of this record," says co-front-woman Kathleen Hanna. "Being a radical feminist artist working in the current situation in this country, part of our identity is going to come from being misunderstood. It's not even like we're making a big deal about it necessarily, but, by the nature of the thing, it's just the sideline to everything."

Rowdy album closer "Punker Plus"—which utilizes a snarling dog sample for added sub-bass—gives a rundown of the demand and pummel of touring, while also demanding universal healthcare and setting forth the dictum of the band: the personal is political, the political is personal. For Le Tigre, there is no separation.

"It's our version of 'We're An American Band,'" laughs Hanna as she sings the rock anthem's hook. "*This Island* is really about our identity as musicians, and also our friends. There is a lot of stuff about who we are, and feminism is part of who we are."

The band began in 1999 as a lo-fi, sample-based dance punk collaboration between zinester Johanna Fateman, queer filmmaker Sadie Benning and Hanna. Their debut, *Le Tigre* (Mr. Lady), was met with feverish praise from both the critical establishment and the punk scene. Le Tigre simultaneously filled the feminist-band void left by the disbandment of Hanna's previous group, riot grrrl stalwarts Bikini Kill, while musically namechecking the nascent dance punk scene that was beginning to take root on the coasts. The trio quickly established themselves with their characteristic mix of buzzsaw guitars, crackling samples and right-on opinions—citing inspiration from the boom polemics of Public Enemy and the primalist funk of ESG. Rightfully, the album landed them at the top of





## “There is no OSX version of the guitar coming out any time soon.”

the *Village Voice* critics' poll.

Following the release, the trio stayed on the road and switched line-ups, supplanting Benning with queer punk pin-up/iconoclast JD Samson. Over the next two years, they released another full-length, *Feminist Sweepstakes*, an EP and a remix 12" that featured buoyant re-workings from the likes of Reid Speed and then up-and-comers DFA. The DFA version of "Deceptacon"—which lifts Hanna's mutineer taunt "Wanna disco?/Wanna see me disco?/Let me hear you depoliticize my rhyme/ONE! TWO! THREE! FOUR!" and places it over a bed of flawless electro-snap—made Le Tigre a sudden staple on NYC nightclub dancefloors and at cool-kid house parties for years to come. It also translated the idea that, with more finessed production, Le Tigre could legitimately thrive in the mainstream and the underground at the same time.

With two summers of heavy disco rotation in their pocket, as well as a substantial fanbase that included queer kids, politico-punks, fashion designers and a legion of feminist girls and women, Le Tigre embarked on *This Island*. The band members, ever the DIY aesthetes, each began working on individual ProTools set-ups, recording in their home studios in NYC. Hard-drives and discs were swapped back and forth, and, over the next two years, the album slowly unfolded.

"It just made the record part of our everyday lives," explains Hanna. "For our previous records, we would go to North Carolina to record; it's much cheaper than Manhattan. And for those few weeks, we were taken out of our routine—we'd be staying at some motel or on someone's floor. I think that we just came to the decision that, if we want this band to last, we have to really take better care of ourselves to maintain the longevity of this project. [We couldn't say] 'Okay, lets go to this place and come back in one month with a record!' We needed to make the process a feasible part of our normal, everyday lives."

"I think it's a very New York record," says Fateman. "It was written under the spectre of war. It was written amidst a post-9/11 environment in New York City—we were really seeing our connection to what's happening globally through our feminism. Our anti-war vision is specifically feminist, whether other people can see that or not, because identifying as feminist is being anti-war and anti-Bush."

"We started August 2002, recording here in NY," explains Samson. "The process of the record has a lot to do with why this record sounds so different. With ProTools on our computers, we established a whole different way of writing and recording, making it much more collaborative."

Without the added pressures of either a label deadline, or financial constraints with studio time, the band made a record that is very distinctly Le Tigre, but worlds bigger production-wise. While the fuzzed-up guitars remain, the band's pop dynamism is not buried under boombox-like low fidelity. Co-produced and mixed by Nick Sansano, known mainly for his work with Public Enemy and on Sonic Youth's *Daydream Nation*, *This Island* shines brilliantly with a little added polish. Fateman explains the band's decision to work with Sansano: "We met with a lot of people, but Nick mixed Rob Base's "It Takes Two." That

pretty much sealed it for us," she laughs.

Now backed by Strummer/Universal—and with a new record that, sonically, is closer to Daft Punk than punk—how conscious was the choice to engage both a pop structure and a pop sound? "It wasn't intentional, actually," says Samson. "The way that we are making the music lends itself to being dancey. I also think that it has to do with having a greater palette of sound. Before we had limited samples; we'd be like, 'Well, that kick drum is really rock, but it's all we have to work with for this song'. Now it's like, 'Alright, let's use the dancey kick for the dancey song'; something that is appropriate and real."

"Also, we had the time to work through every sound, every sample, every arrangement for every song," Fateman adds. "We've always had the goal of making really dancey music, we've just managed to get better at it," she laughs. "We have always wanted to make music that people could party to."

This does not sound like a band running wild with their recording budget, formatting their old steez by slapping new gloss on it. Rather, Le Tigre are starting to show a natural ease with technology, sounding totally at home backed by 808s that boom and pop rather than sizzle.

"I think the fact that we all got ProTools and we were swapping hard-drives made it much easier to adhere to a pop structure," says Hanna. "For me, it opened up a whole new world—it went from being a paintbox with only six colors to having three thousand. Plus, the pop structure has been drilled into our heads since the day we were born and so, to use that finish for a song, it made me feel like I could be more creative—working in the box instead of outside of it. With the songs I was writing, I was worried that if I did not work within a specific structure, that I could have a verse-chorus-verse thing that went on... forever and ever and ever," she laughs. "For me, it helped me manage the overwhelming possibilities of the new technology we had."

For Le Tigre, signing to a major label and attempting to gain entry into a more median culture is not a matter of simply wanting to have a budget to tour and videos on MTV. "Being a lesbian who grew up in Ohio," explains Samson, "there were

Give a damn.

## “Our anti-war vision is specifically feminist... because identifying as feminist is being anti-war and anti-Bush.”

### LE TIGRE'S TOP INFLUENTIAL ALBUMS

#### KATHLEEN HANNA

Isaac Hayes *Live at the Sahara Tahoe* (Stax)

This record gave me permission to dream big (i.e., maybe someday I could mix stuff up). He mixes spoken word, song, classical music and funk to stunning effect. After hearing this, I wanted to produce more and started to feel proud that I like "putting on shows" instead of just playing them.

Public Enemy *It Takes A Nation of Millions to Hold us Back* (Divine) and *Fear of a Black Planet* (Def Jam)

These two records raised the bar for everyone. While I always liked the idea of smart, politically aware music, I could never dance to it before. This was a staple in my Walkman for three years. The beats, the trade-off vocals, the ideas and the easy way it comes off—this is clearly one of the greatest groups of all time.

#### Yaz *Upstairs at Eric's* (Sire)

If only I could sound as strong and as natural as Alison Moyet. This is the band that has maybe had the most profound effect on us in terms of trying to make infectious, danceable music. It's impossible not to dance to so many of these tracks: "Situation," "Bring Your Love Down"...Forget about it!

#### JOHANNA FATEMAN

Ghostface Killah *Supreme Clientele* (Epic)

Ghostface is an inspiration to me as a lyricist. Hallucinatory narratives, list-making, his concise style of describing complex scenes, childhood memories used in non-corny ways (i.e. "Saturday Night," "Child's Play"). There's just something about his voice, and the RZA's beats are amazing. Although, yeah, sometimes I have a problem with some opinions/attitudes expressed...

#### Heavens to Betsy "These Monsters Are Real" 7" (Kill Rock Stars)

Actually, the first H2B release I had was a cassette but I can't find it. This was the first proper "riot grrrl" recording I had. I had seen a few bands like Bikini Kill and Bratmobile perform live, but when I heard the minimal, deconstructive style of Heavens to Betsy recorded, I had a revelatory moment re: feminist aesthetics and punk rock.

#### ESG *A South Bronx Story* (Soul Jazz)

These elemental party grooves and genius vocal motifs are an important reminder that less is often more, and attitude is everything. I've never seen a live band get a crowd dancing the way ESG does. It is truly enviable.

#### JD SAMSON

Joan Armatrading *Track Record* (A&M)

This record is super important to me because it taught me to use percussion in every instrument—the voice is its own drumline—and to feel. This record makes me feel happy to be a lesbian musician.

#### Neutral Milk Hotel *In The Aeroplane Over The Sea* (Merge)

An odd choice, some may think. This record makes me so happy to communicate through music. In every way I love this record. It is about truly understanding the way your body can make noises with instruments and voice. It is about telling stories through music and I really appreciate that.

#### Tribe 8 *Fist City* (Alternative Tentacles)

This record helped me to define myself as a lesbian punk rocker in high school. Finding it at Best Buy in Ohio really was like the gold at the end of the rainbow, so to speak. I found a whole community through honest lyrical content and punk rock music. This was the first queer punk band I knew existed.



1



2

1. Kathleen Hanna
2. JD Samson
3. Johanna Fateman



3





**“We’re encouraging people to make their own culture, and to not just buy what we’re doing but to make things that make sense to themselves.”**

not any mainstream bands who were people who were in the public eye who were androgynous. I am excited about reaching young queers all over the country and telling them they can do anything—it’s possible.” For Samson, who discovered queer punk through a Tribe8 CD purchased at Best Buy, the decision to sign with Strummer/Universal is backed with hope that people around the country can have their lives, lifestyles and identities validated and revised by musicians with a progressive, concomitant vision. With their major label debut, *Le Tigre* can carry the torch out of the basement and into the bloodstream of the worldwide community, blowing minds and bass bins alike.

“I really believe the things that are shoved down our throats from mass entertainment conglomerates and other venues (like cheesy radio)...I think there is a huge amount of people who do want something different than that,” says Hanna. “For all the messages that say women have to look a certain way to have mass appeal, or that their music has to be about these certain topics, I think that people want more than that. I think there are lots of people who would like our music and like to support us, and it’s not just feminists and queers—it’s for people who are seeking to validate progressive messages and support liberation through those ideas.”

*Le Tigre* knows that big ideas and art collide with commerce—they embrace that contradiction, and yet continue to act with the fundamental vision of power to the people. “We’re encouraging people to make their own culture, and to not just buy what we’re doing but to make things that make sense to themselves,” adds Hanna. “Any band in any genre that does that isn’t going to be getting the money to sustain themselves, so it’s more of an uphill battle.”

Hanna reflects on the core plight for survival of large-sized indie bands with directly anti-capitalist leanings: “There’s less of us that have been able to keep it going as long as we have. It’s discouraging, and Jo and JD can attest to my constant griping. It’s annoying when you see someone making billions and billions of dollars and you’re like, ‘I can’t make rent this month and I have to sell CDs or whatever it is. It’s annoying. And you feel like

#### LE TIGRE ON FASHION

##### KATHLEEN HANNA

I wear Built By Wendy clothes almost exclusively when I’m not playing ‘cuz they are kind of like Garanimals—those clothes from the early ‘80s that had animal tags in the backs; if you stuck to buying one animal, all the shit would match. Wendy’s clothes are just super easy to wear without a huge lot of thought so I can get down to the real deal, making feminist art and political activism fashionable again!

##### JOHANNA FATEMAN

As a band, our main thing is *matching*. Our last couple of costumes have been custom-made for us out of matching fabric (we favor loud prints). I think putting on costumes right before we get on stage helps us feel like we’re ready to get down to business. But an uncanny fact about *Le Tigre* is that a lot of the time we unintentionally wear matching outfits when we are not performing. Like we’ll meet at the studio or the practice space and we’ll be all wearing brown pants and blue shirts. It’s weird.

##### JD SAMSON

I really love APC jeans right now. Otherwise, I wear plain color tees—I have one in every color, I think—or button-down thrift shirts. I only shop in the small boys department and I am really into Brooks Brothers right now.

you’re making something that is actually good for the world instead of being more like... baditudes. So, yeah, it’s frustrating. I’m not gonna lie. But at the same time, I get to go home at the end of the day and feel really good about what we’re doing and I’m still my own boss.”

*This Island* runs deep with liberation messages, most notably on “No War,” which picks up where *Feminist Sweepstakes* “Dyke March 2000” ends—both are built out of samples taken from protest speeches, crowd chants and march slogans. “No War” keeps its eye on resistance and visibility. With its clanging industrial beat paying homage to drum-heavy demonstrations, *Le Tigre* redefines what we have come to understand as protest music, and manages to effectively translate the visceral rage of actual protest by keeping the primalist meter and heart-pounding urgency and fury present in the song.

Throughout the rest of the album, *Le Tigre* shows reverence for dance music as we know it. Like Kylie with blood in her mouth, the all-night “love to love you, baby” paeans and cooing are replaced with *real* agency floating beneath all the sweat and sub-bass. But this pleasure principle adheres to a new ideal, one that insists that we make room for politics on the dancefloor. During a contentious election year, amidst a legion of Brooklyn bands whose politics are barely legible, and whose concerns seem to be looking good and getting high (in that order), *Le Tigre*’s prescience is heartening.

Finding peers in the likes of Chicks on Speed, Tracy and the Plastics and Erase Errata, *Le Tigre*’s recent strides out of the punk ghetto and into the greater embrace of the electronic underground have been met with substantially less resistance than when Bikini Kill was upping the ante in the ‘90s indie scene.

“Playing in an electronic band, you are free from a lot of the standard rock apparatus,” explains Hanna. “There are so many different pieces of equipment, software, styles and genres, that there really is no assertion of rock-style virtuosity. The history of electronic music is much more accelerated, so there is more room for people to create a new approach. The notion of mastery still exists, but what are you going to master? MPCs? Sonic Mirage? The technology is constantly subject to update, so there is a lot more space for people to expand. That does not really happen for guitar players,” she laughs. “There is no OSX version of the guitar coming out any time soon.”

*This Island* is out in October on Strummer–Universal.  
www.letigreworld.com.



# GUERRILLA IN OUR MIDST

54

Give a damn.

Hip-hop's original Black Panther Paris continues to tell America the ugly truth.

Words: Rob Geary



Despite the visual pounding provided by the last few years' worth of news, the cover art of Paris's 2003 comeback, *Sonic Jihad*, still might shock you. Hidden under a black slipcover is the image of a jetliner headed straight for the White House. While other artists would have switched the artwork rather than face a late night visit from John Ashcroft, Paris is no stranger to controversy, or to calling out Bushes—he depicted himself as an assassin lying in wait for the first President Bush on his 1993 album *Sleeping With the Enemy*.

A decade later, he's as outspoken and fearless as ever. *Sonic Jihad* rocks with the undeniable force of a man chasing after truth, and cuts like "What Would You Do?" pull no punches as they candidly name names and criticize the Bush administration. "Very few records have specifically indicted Bush for being complicit in the events of 9/11—the Bin Laden connection, Carlyle Group, all that was addressed in that song," he notes. "That song was introduced online two and a half years ago and made it to the album, but two years ago if you brought up that sentiment you were labeled a traitor, unconcerned with America, or a Bush-basher. I'm definitely a Bush-basher, but Bush bashes himself now. There's not a lot of creative editing needed—I can just play you what he says."

In his film *Fahrenheit 9/11*, fellow Bush-basher Michael Moore touches on many of the same topics. It has ignited what Paris hopes is a new climate for dissent, where independent-minded people seek out news from places like his web site, guerrillafunk.com. The site serves not only as his artist home base, but also as a full community with a progressive focus. The "Guerrilla News Network" dishes news and analysis from journalists, academics and community members who have "the same level of intolerance when it comes to bullshit" as Paris himself. "The fact that the Internet allows you real-time information in the way that TV does gives people a viable alternative," he says. "As long as you know you can come to [my site, or web sites like it], get the alternate

point of view and make your own determination, who you gonna trust more, us or Fox? Look at the underlying profit motives they have, who they're in cahoots with. A lot of these networks represent the interests of the corporate elite."

Besides the web site and news services, Guerrilla Funk also functions as a record label. It's recently reissued Paris's early albums, clearing the way for projected releases from MC Ren, Public Enemy and others, as well as a video documentary entitled *Aftermath: Unanswered Questions from 9/11*, which is narrated by Paris and available on DVD. Using the recognition left over from his major label days, the support of his dedicated fan base and his independence from corporate concerns, Paris is blazing forward, undeterred by the climate of fear that swept through the nation in the wake of the Patriot Act.

"The most disturbing thing about the Patriot Act is that it forces people into submission; it keeps people from doing things that they otherwise would do," Paris explains. "It's the implication that something bad could happen to you if you speak out that is the power of the Patriot Act itself. So people are so afraid of Big Brother that they refrain from doing what is necessary—for example, lawyers who might otherwise challenge it. A lot of people thought that it was a fine line that I was walking to release [*Sonic Jihad*], but it's really no different than before."

[www.guerrillafunk.com](http://www.guerrillafunk.com)

**"The most disturbing thing about the Patriot Act is that it forces people into submission..."**





Mr. Show's David Cross is not a political role model.

Words: Scott Thill Photos: Maya Hayuk



What a difference an election makes. Everything looked different before 2000. David Cross had teamed up with Bob Odenkirk to put some much-needed edge back into American comedy with HBO's *Mr. Show with Bob and David*, everyone was talking about blowjobs instead of weapons of mass destruction and the new millennium was looking so bright, you had to wear mirrorshades. But by 2001, HBO had screwed *Mr. Show* over, the belated millennial disaster had devastated New York and D.C. on one unforgettable September day, and some Texas silver-spooner named Bush was priming America's pump for war in Iraq.

The only silver lining to the scenario was that the indie lifer Cross had finally become a "real working actingman" (as he was quoted on the *Mr. Show's* fan site in April), landing parts in *Scary Movie 2*, *Ghost World*, both *Men In Black* films, *Eternal Sunshine of the Spotless Mind* and television's *Arrested Development*, among others. Along the way, he started funneling his frustration with Bush 43's New World Order II into a series of comedy albums on SubPop, the latest being 2004's *It's Not Funny*. And while the album may actually be very, very funny, it's as serious as a heart attack when it comes to regime change in America.

Although *It's Not Funny* gets political, it seems to be more of a comment on our time rather than just a polemic.

I agree totally. I had another interview where the guy was calling me a political comedian, and I kind of bristled at that because it's not necessarily true. I'm just a comedian who happens to talk about politics. It's strange that people don't, and I'm not saying that your entire act has to be about that, but what's happening now is all-consuming.

There's a hilarious part of *It's Not Funny* where you mimic a worker at New York-New York Hotel & Casino trying to co-opt the real New York's pain over 9/11. Isn't that compassionate conservatism in a nutshell?

Well, I think compassionate conservatism is just a slogan. It's not a real thing; it's a slogan the Right adapted because it worked for the centrist/moderate Left. It's just an idea that doesn't exist anywhere. It's also because a lot of people are Christian, and that's where the idea comes from. It's based on this Judeo-Christian ethic that people buy into. I mean, I'm an atheist—I don't need a bible to tell me what's right and wrong, you know? I'm actually a good person.

One of the things that killed me on your album was your version of the Bush mantra, "The terrorists hate our freedom." It's scary how politicians can be so reductive, but people seem to buy it.

Yeah, but I don't think everyone is buying it and that's a good thing. Obviously, I'm not buying it, the 450 people I'm talking to aren't buying it, and the people who buy the CD and laugh at that joke aren't buying it either. And there are lots more people who aren't buying that bullshit.

Do you think the power of the right wing is that it can simplify issues until they're so abstract that people just go, "Well yeah, that makes sense"?

The right wing isn't the only one doing it; the left wing does the same thing. They're just as capable and responsible for dumbing down the debate and fostering anti-intellectualization. Any

retard can put a Palestinian kerchief around their mouth, throw a brick through a Starbucks window and say, "Death to the fascist capitalists!" I mean, the left wing is responsible for its own crimes. But I think the media is mostly responsible for it, even though it's what the people want.

Do you think that all of those who were so actively involved in electing Kerry will realize that they have to stay that way even when Bush is out of office?

Yeah absolutely! That's crazy. I don't know anyone who's saying vote for Kerry then sit back and watch TV for four years. I hope no one's doing that. They need to remain alert, active and vigilant, and hold Kerry's feet to the fire. There's a lot of stuff that needs changing. I mean, Kerry's still a politician; he's also going to be duplicitous, hypocritical and deceiving. So we have to get him into office so we can effect these changes we want, because we're certainly not going to be able to do it with a Republican administration there.

*It's Not Funny* is out now on SubPop.  
[www.subpop.com](http://www.subpop.com), [www.bobanddavid.com](http://www.bobanddavid.com).

**"I don't need a bible to tell me what's right and wrong."**







## 10 reasons why political art mattered in 2004.



Words: Cameron Macdonald



1. Ron English's "CEOs & Rush"
2. Guy Colwell's "Abuse"
3. Ron English's "Marilyn Monroe"

It's almost a tradition for the American mainstream news media to marginalize public expression—especially when that expression runs contrary to the propaganda the networks present about America the Brand. However, this year saw many artists banging on pots and pans through the Internet, movie theaters and galleries, thus redirecting attention to issues, ideas and humor previously unconsidered by the public. Here are a few highlights.

Gallery: Capobianco, San Francisco. Guy Colwell's "Abuse"

In Guy Colwell's "Abuse," a morgue-gray hue bathes the sight of US officers electrocuting a line of hooded and fully nude Iraqi detainees of Baghdad's Abu Ghriab Prison. The only color is the blood drizzling down one prisoner's chest and a guard's US flag patch. This painting was exhibited at San Francisco's Capobianco Gallery last May, causing death threats and a punch to the nose of gallery owner Lori Haigh. City police didn't declare the assault a hate crime and instead advised Haigh to shut down her space immediately. She did.

[www.nobeliefs.com/abuse.htm](http://www.nobeliefs.com/abuse.htm)

Gallery: Aquarium, London. "Pax Britannica: A Hellish Peace"

"Have these flowers and damn the name of superpowers," declared legendary "gonzo" artist Ralph Steadman in a communiqué to patrons visiting London's Aquarium Gallery last March-April. His painting of a bewildered sheep crucified for his conformity joined the work of 23 other artists reflecting on British life during wartime in "Pax Britannica: A Hellish Place." Highlights included veteran punk artist James Reid's literal makeover of John Wayne, Banksy grafting a smiley face on death and Billy Childish's painting of a vulture picking at Bush's noggin.

[www.theaquariumgallery.co.uk](http://www.theaquariumgallery.co.uk)

Artist: Ron English

Last spring, Ron English's paintings seamlessly blended the Golden Arches with Van Gogh's "Starry Night" and showed Ronald McDonald's children homicidally staring at onlookers while enjoying cigarettes (as displayed to the masses who saw *Super Size Me*, a documentary about America's fast-food obsession). English is best known for tweaking pop culture icons with macabre zest—such as his notorious portrait of a topless Marilyn Monroe bearing smiling Mickey Mouse faces for nipples.

[www.popaganda.com](http://www.popaganda.com)

Artist: Micah Wright

At first glance, Micah Wright's posters of lantern-jawed GIs in combat resemble nothing more than what the US government wheat-pasted on nearly every wall in sight during the World Wars. Look closer: "Attack, attack Iraq! Another war will surely pull us out of recession!" declares one, being "A Message from the Ministry of Homeland Security." It's all part of Wright's ongoing "Propaganda Remix" project—following last year's book, *You Back the Attack! We'll Bomb Who We Want!*, Wright displayed 42 new anti-war versions of vintage propaganda posters on his website last spring.

[www.micahwright.com](http://www.micahwright.com)

Art Activists: Billboard Liberation Front

Since 1979, San Francisco's Billboard Liberation Front has confronted advertising's occupation of urban space with an April Fool's Day spirit. "Establishing a new paradigm in street marketing" is the guerilla art cabal's slogan, as they "correct" billboards to make the public aware of advertising's impact. The BLF's website features a DIY manual for altering billboards without damaging them, along with providing free beer for the custodians.

[www.billboardliberation.com](http://www.billboardliberation.com)

Art Activists: Bread and Roses

Bread and Roses is a nonprofit that has spent the past 25 years educating the members of New York's Health and Human Services Union 1199 and its outer-city branches about the translation of labor struggle into art. Their ongoing project, "Unseen America," produces and exhibits the photographic autobiographies of health care and custodial workers throughout the country. A photo exhibit in Washington, DC, last February documented the overlooked experience of immigrant janitors.

[www.bread-and-roses.com](http://www.bread-and-roses.com)

Record Label: Protest Records

Sonic Youth's Thurston Moore and web designer Chris Habib launched this nonprofit online label last year as an outlet for antiwar poets and musicians to "express love and liberty in the face of greed, sexism, racism, hate crimes and war." Featured are classic diatribes by Ed Sanders and Allen Ginsberg, along with Matt Rogalsky's dissection of a Bush speech that left microphone bumps and awkward silences in absence of his voice.

[www.protest-records.com](http://www.protest-records.com)

Film: *Control Room*

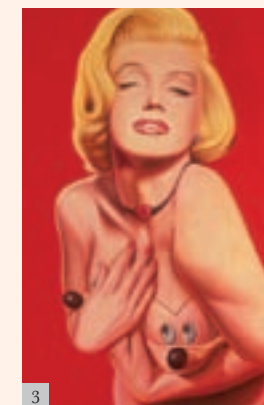
Winston Churchill famously argued that "truth is the first casualty of war." Egyptian-American filmmaker Jehane Noujaim (*Startup.com*) caught that phenomenon in *The Control Room*, a controversial documentary about the American and Arab media coverage of Operation Iraqi Freedom. The film's eye veered toward the Al-Jazeera network—which the Bush administration deemed Al-Qaeda's mouthpiece for its uninhibited broadcasting of Iraqi war victims and terrorist video communiqués—leading to criticism that the film slanted in favor of Al-Jazeera. See it and decide for yourself.

[www.controlroommovie.com](http://www.controlroommovie.com)

Film: *The Revolution Will Not Be Televised*

Irish filmmakers Kim Bartley and Donnacha O'Briain gave worldwide audiences a chance to witness a national revolution in *The Revolution Will Not Be Televised*, a documentary about the botched coup d'état of Venezuelan President Hugo Chavez. They happened to be inside the presidential palace during the siege and witnessed the democratically elected president's surrender to forces led by Bush-favored millionaire Pedro Carmona. The victory only lasted for 48 hours before legions of protestors stormed the palace, reinstating Chavez. The film addresses how local TV stations distorted the situation, portraying Carmona as a legit president and fabricating footage to make Chavez supporters look like murderers.

[www.chavezthefilm.com](http://www.chavezthefilm.com)





# AFROBEAT HAPPENING

60



Antibalas invigorates African funk and the voting public.

Words: Jonathan Zwickel  
Photo: Christopher Woodcock



Hear that funky flurry of brass in the air? Notice palpitating percussion, eerie snake-charming Rhodes and stuttering guitar hypnotizing your senses? That, my friends, is the unmistakable sound of Afrobeat, and it's ringing ever louder as the West turns its ear towards Nigeria and sax-wielding singer/band leader Fela Kuti's musical legacy.

During his lifetime, Fela merged the bright, swelling horns of West African highlife with James Brown's tightly syncopated funk and the cosmic free-jazz orchestration of Sun Ra, then spiked it all with scathing anti-establishment lyrics inspired in part by the Black Panthers. After 30 years on stage and 50-some albums under his belt, Fela's death in 1997 was mourned by all of Africa and left a void to be filled by those bold enough to carry on the Afrobeat tradition.

One of the first to pick up the torch was Brooklyn-based Antibalas. Comprised of Afrobeat disciples from a host of smaller bands, Antibalas (Spanish for "bulletproof") first came together in 1998 as a 14-piece militia taking Fela's Afrocentric fusionism into the new millennium. Antibalas adds strains of Nuyorican boogaloo and blunted dub to the original dark and gritty foundations of the music, stretching the sound from the ghettos of Lagos to the barrios of the Bronx. Like hip-hop and reggae, Antibalas' version of Afrobeat speaks for the disenfranchised and against the status quo, while uniting communities of forward thinkers who fiend for the groove.

And right now, their politically conscious mission is more resonant than ever. "The US is becoming more of a dictatorship, close to what happened in Nigeria in the '70s," says co-founder and saxman Martín Perna. "You look at the corruption and the oil wars that were going on, and so many tunes Fela was writing then are relevant now." Their third album, *Who is This America?*, recently

released on the eclectic Ropeadope label, burns with the frustration, urgency and humor demanded by an increasingly bleak global political landscape.

Since losing their Brooklyn performance space two years ago to gentrification, the band has been essentially forced to hit the road, both a blessing and a curse according to Perna. "We feel disconnected from New York," he laments, "but Afrobeat itself is a community. We've stayed politically active by hooking up with people in each place we go to. If we're in Bloomington, Indiana, that's gonna be our community, so we do what we can do."

During their recent US tour, Antibalas reached out to motivate a variety of communities by teaming with voter registration organizations like Music for America and the League of Independent Voters. "Once you get people voting," Perna explains, "they're more likely to get more involved in the democratic process. We let them know we're not afraid to speak out so they shouldn't be either."

It's a righteous mission, and the members of Antibalas are ready to take it on, one beat at a time. "We're another form of media," insists Perna, "a clearinghouse for the information you won't get on TV."

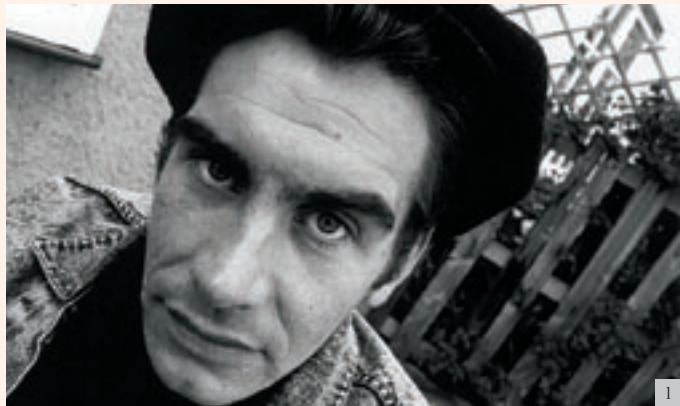
*Who Is This America?* is out now on Ropeadope. [www.ropeadope.com](http://www.ropeadope.com)

**"The US is becoming more of a dictatorship, close to what happened in Nigeria in the '70s."**



Did Brit Mark Stewart—vocalist of late '70s art-punk legends The Pop Group and On-U Sound agro-dub collaborator—disappear? We uncover this mystery and find out why his music is always political.

Words: Alexis Georgopolous  
Photos: Beezer



If every musical age has its own political provocateurs, most are defined by their oppositional *voice*. Literally. With the word given center stage, the music itself is often relegated to the role of second fiddle. What is political, of course, stretches beyond language, beyond the oral, ultimately touching upon each and every gesture.

Holding fast to Vladimir Mayakovsky's tenet that "there is no revolutionary art without revolutionary form," Mark Stewart has always matched trenchant lyrical critique with a musical vision that is as equally challenging to our accepted notions of hierarchy and organization. His early work with The Pop Group melded neo-Marxist critique with a transcendent poetic vision, suggesting a form of Dada voodoo that looked beyond the veneer of fading democracy—to paraphrase the title of one of his albums—to something much more enigmatic, philosophical and far-reaching. Musically, the group fused funk and dub with a chaotic high-end squall reminiscent of Captain Beefheart or Albert Ayler. And, along with peers The Slits, The Raincoats and Adrian Sherwood, Stewart rearranged instrument hierarchy to echo his convictions.

Later, as Mark Stewart & The Maffia—a supergroup of sorts which included the Sugarhill Gang's rhythm section (Keith Le Blanc, Doug Wimbish, Skip McDonald) and dub auteur Adrian Sherwood—Stewart charted onward, borrowing freely from nascent hip-hop, the pent-up clamor of industrial music and, as usual, dense funk rhythms. If paranoia and dancing are oxymorons, here they meet in paradoxical union, the music playing out like a dance exorcism on red alert.

Due to renewed interest in his work, and in recognition of his too-often overlooked contribu-

tion to dub and its ever evolving approach, Stewart was recently asked to provide liner notes for the second installment of Select Cuts' *Wild Dub* series, *Dread Meets Disco Punkrocker Downtown*, which features the likes of Big Two Hundred, G.Rizo, Trevor Jackson and LCD Soundsystem.

Your liner notes in *Modern Wild Dub Volume 2: Dread Meets Disco Punkrocker Downtown* are the first we've heard from you in quite some time. What have you been up to the past few years?

I've been working a lot abroad and kind of behind the scenes; having legal battles to get copyrights back and stuff. I've also been writing for other people and helping [On-U Sound's] Adrian [Sherwood] produce a few dub things, like [a new] Junior Delgado album.

Right now, I'm just editing some new stuff of mine—a collaboration with Kevin Martin [a.k.a. The Bug]. We've just done a gabber/ragga version of "Children of the Revolution" by T Rex, which sounds great. Some new cutting-edge club kids will be on the new record as well and I might do something with Carl Craig.

I'm also working with Asian Dub Foundation at the moment. There's a really good scene right now in England called "desi," which is Indian street beats. It's coming out of the Punjabi [bhangra] sound systems that mix up ragga, electro and Indian rhythms. People like Jay-Z and Busta Rhymes are trying to get desi remixes from England now. It should be all over the charts but the Indian record shops aren't part of the chart system, you know?

Some of the programming some of these kids are doing is fantastic. Asian Dub Foundation [is getting into it], though they're originally more from the dub punk thing—I'm trying to help them

switch it 'round. I'm doing a little lyric writing and helping a bit with production in a background way 'cause their rappers are actually from that culture. It's the first kind of indigenous English street culture we've had since punk, I reckon. On the estates around here, the kids are driving round in their Beemers with the big systems and they're listening to desi mixed up with ragga and hip-hop. It's wicked!

What inspired you to take part in the *Modern Wild Dub* collection?

[Select Cuts record label owner] Nicolai [Beverungen] licensed a Pop Group song for the first *Modern Wild Dub* collection. I thought it was quite interesting the way [Nicolai] and Stewart from Soul Jazz were kind of [summing up the] zeitgeist. [Before the second *Wild Dub* compilation, New York's] Radio 4 asked Adrian and me to remix them. You kind of bump into these people as you travel about, and you just kind of feel an affinity with some of these bands. There seems to be a really interesting scene developing of its own accord all 'round the world. It's a bit like when punk started, where musicians in the Midwest, some little town in Germany or over in the countryside in Japan are [making music and] referencing similar records. So when Nicolai told me the tracklisting [for the second volume], he said "Do you fancy writing some liner notes?" I said, "Yeah, you know, I think it's interesting; I'm quite excited."

"3:38," the B-side to The Pop Group's "She is Beyond Good and Evil" single, was one of the earlier meetings of dub and punk. What fascinated you with dub music?

My interest in dub was pre-punk. Bristol's got a strong West Indian community. I lived right near the ghetto, if you will, and we always ended up in the blues dances [all-night reggae house parties] after the funk dances. I never liked the kind of sing-y, bal-

lad-y reggae stuff. But I started immediately getting into the [Jamaican] DJs—Jah Stich, I Roy, U Roy—all the early DJs. I found that I loved dub as much as I loved funk, so I'd be going to see Ohio Players and then going to see Prince Far I or Ranking Dread or something. Then English punks started getting into it. You had [reggae-punk artist] Don Letts playing with The Clash and stuff but it wasn't that kind of heavy dub that I loved.

When The Pop Group started, you know, we thought we were funky! (laughs) But we couldn't play. And because we were kind of playing out of time (with each other), people thought we were kind of experimental. All these older journalists were putting on the front paper that we were creating a new sound or whatever. But we couldn't play! (laughs) So that was supposedly punk-funk but *we* thought we were like [Motown's] Undisputed Truth or something.

Do you think dub is inherently political in its approach?

Yeah. That love of dub became a kind of political thing as well. We were getting into a kind of "positive nihilism," challenging all your conditioning and what you grew up with and everything and trying to de-condition yourself. I was saying, "Look, if we're gonna challenge everything with these lyrics, we should also kind of challenge with the music and take an axe to the pillar. You know,

**"We were getting into a kind of 'political nihilism.'"**





deconstruct the music.”

Originally, we were gonna try and get King Tubby to mix the first Pop Group record. Then we met with [Velvet Underground's] John Cale, but that was nothing at all interesting. [At the time, Pop Group] were doing all sorts of benefits, and we had loads of links with the upcoming reggae soundsystems and early English funk crews. [Through them] we tracked down [Linton Kwesi Johnson producer and bandleader, and pioneering British dub producer], Dennis Bovell.

Is that how you came to work with Adrian Sherwood?

Well, going back to the politics of the time, there was a massive demonstration called Campaign for Nuclear Disarmament in London. It was a kind of a rebirth of the 1950s and '60s Ban the Bomb movement. I was involved in the office a lot, helping to organize the demonstration and the hands-on activism, and The Pop Group were gonna play along with Killing Joke and Mikey Dread. Because there was gonna be like half a million people in Trafalgar Square right by Buckingham Palace, I wanted to perform a song that all the different age groups could relate



to as a kind of Socialist anthem, a real rallying cry. I ended up borrowing William Blake's *Jerusalem*—you know, something timeless—and so we called Adrian down to see if he would mix it. (The track ended up on Mark Stewart and The Maffia's *Learning to Cope with Cowardice*).

Meanwhile, the guys in The Pop Group got more and more into stuff like [experimental jazz saxophone player] Albert Ayler and Sun Ra and free jazz—stuff that was very difficult to sing over. The Pop Group ended and Adrian and I started working together.

Considering that your work has always concerned itself with social and political issues, do you find today's artists to be socially minded enough?

It depends what you consider political. I mean, [sometimes] somebody singing about a car or a girl is *more* political. But you know, there is vast amounts of music dealing with more important things, from Underground Resistance to Manu Chao to loads and loads of Indian and French rap.

There are people singing about stuff all over the world. I've heard [Inuit] rap records! When I say [that a song like] "Achy Breaky Heart" is political, [what I mean is that] every question, every action you make, has repercussions. In terms of my own stuff, it comes more from a place of "this is what I'm interested in." Not a self-righteous, "I'm right" perspective.

**MARK STEWART DISCOGRAPHY**

- The Pop Group *We Are Time* (Rough Trade, 1980)
- The Pop Group *We Are All Prostitutes* (Radar, 1998)
- Mark Stewart & The Maffia *Learning to Cope with Cowardice* (On-U, 1983)
- Mark Stewart & The Maffia *As the Veneer of Democracy Starts to Fade* (Mute, 1985)
- Mark Stewart & The Maffia *Mark Stewart & Maffia* (Upside, 1986)
- Mark Stewart & The Maffia *Mark Stewart* (Mute, 1987)
- Mark Stewart & The Maffia *Metatron* (Restless, 1990)
- Mark Stewart & The Maffia *Control Data* (Mute, 1996)



1. Mark Stewart  
2. A rare shot of Mark Stewart (right) with Adrian Sherwood

# OUTPUT RECORDINGS USA 2004

**COLDER AGAIN**  
LIMITED EDITION INCLUDES BONUS DVD  
"A debut on par with the music of Massive Attack Underworld or Kruder & Dorfmeister." BLENDER  
"An understated post-modern masterpiece." SOMA  
"Move over Air and Daft Punk, the city of lovers has a new prince!" NME  
"Dark Arts Masterpiece!" THE TIMES OF LONDON  
"One heck of an incisive cut, akin to the tireless class of Kraftwerk, Suicide and Joy Division." i KEE

**PLAYGROUP**  
NOW AVAILABLE AS A LIMITED EDITION DOUBLE CD. INCLUDES REMIXES FROM FELIX DA HOUSECAT, CHICKEN LIPS, ZONGAMIN, SOULJAX, BLACKSTROBE, EWAN PEARSON AND MORE  
"This is a concept album that does that rare thing, actually delivers." KLRBR  
"Perfect incandescent pop funk." ROLLING STONE  
"Simply lecherous, thick with sea and so wet it drips." PAPER

**DEADCOMBO**  
FROM FINLAND VIA NEW YORK CITY, DEAD COMBO'S DEBUT LP IS A DEMENTED MIX OF DRUM MACHINES, GUITARS, A BATTERED MOOD AND THE SPIRIT OF ELVIS BROUGHT BACK TO LIFE WITH A COCKTAIL OF DIRTY ICE STROBE LIGHTS AND JAGUARMASTER  
New Single "YOU DON'T LOOK SO GOOD" Out Now Video directed by ABEL FERRARA

**BLACK STROBE**  
CHEMICAL SWEET GIRL EP  
BEST OF COMPILATION EP FEATURING ALL THE SINGLES AND MIXES. INCLUDES EXCLUSIVE ALTER EGO REMIX  
"Masters of blinding death disco." KLRBR  
"Black Strobe are the most exciting French dance act since Daft Punk." JOCKEY SLUT  
"Quietly awesome and quite gorgeous." NME

**CHANNEL 3**  
A COMPILATION OF OUTPUT RECORDINGS  
THIRD LABEL COMPILATION FEATURING EXCLUSIVE NEW TRACKS AND MIXES FROM COLDER, MU, BLACK STROBE, THE RAPTURE, DEAD COMBO, MANHEAD AND MORE  
"Consistently ahead of the game." WALLPAPER  
"A summation of recent releases from one of today's most creative and varied labels." FLAVORPILL

**ALSO AVAILABLE**

- FORTHCOMING
- MU "WE LOVE GUYS NAMED LUKE / PARIS HILTON" 12" SINGLE
- MU "OUT OF BREACH (MANCHESTERS REVENGE)" CD/LP
- DK7 "WHITE SHADOW / SLIPSTREAM" 12" SINGLE

OUTPUT RECORDINGS USA  
23 TEN EYCK STREET #1 BROOKLYN NY 11206  
INFO@OUTPUTRECORDINGS.COM  
WWW.OUTPUTRECORDINGS.COM  
DISTRIBUTED BY CAROLINE





XLR8R presents **Tad Fettig and Jodie Evans**, two civil disobedients who've raised the bar for art activists.

Words: **Scott Thill** Photos: **Judy Walgreen (Tad Fettig)**



a documentary so arresting that Oprah Winfrey couldn't help but air it. Fettig's documentary work with Greenpeace alone has taken him to the far reaches of the earth in search of cautionary tales—and he's come back with some pretty bad news. If you were looking for a reason to get involved in 2004, look no further.

What is Kontent Real and where are you trying to take it?

I started Kontent Real about a year ago to make documentaries on the environment. But I want to focus more on the root causes of environmental problems, to say something other than how many more people in LA drive SUVs than cars. I want to dig into the mind of the person who buys that SUV. Or the mind of the person who has no idea that a problem exists.

Why documentary film?

Honestly, it's the easiest, quickest way to get your point across. The thirst for reality TV has helped some, but there also seems to be a strong movement toward using documentaries to communicate what's really going on in the world.

## TAD FETTIG OF KONTENT REAL

Tad Fettig's documentaries may cause some to manufacture new academic terms—like *cinemanthropology*, for a start. But advances in digital technology have accelerated storytelling to the point that you can take a camera with you to the hidden corners of the world—whether Brazil, Cape Town or America—and tell their troubled tales. Fettig's documentary production house, Kontent Real, is committed to capturing the people and environments that modernization is so earnestly erasing.

There's *Ausangate*, a film about the sacred mountain that forms the centerpiece of the disappearing Quechuen people and their history of handcrafted textiles. Or *Scream From the Jungle*, Kontent Real's missive on the rampant destruction in Brazilian rainforests. Or *Junta Ration*, narrated by Naomi Wolf, a devastating indictment of the rape and forced combat leveled on Sierra Leone's young women—

How did you hook up with Greenpeace?

They came looking for specific advice on their brand, because they're obviously in trouble with Ashcroft and Bush. Plus, their membership has dipped from three million down to two or three hundred thousand, mostly because the neocons have labeled them a terrorist organization.

There's a tension in your work between modernization and the traditions that have sustained the various cultures you've studied so far.

I think it's about trying to hang on to what's valuable from the old world and apply it to the new one. But there's no way to avoid it. I think that we forget too much in our rush to modernization. I'd like to be a part of documenting these people before they disappear. I don't want to portray their world as better—after all, dying of malaria at 24 is pretty rough. But there are some things that should be kept, preserved or at least thought about.

Some Americans don't give a shit about this stuff until the end times are upon them.

Yeah, I see that. But I've met so many people who are open to it. Even with Bush in office; perhaps in spite of him. It's necessary to balance your pessimism with optimism, otherwise you won't care about anything.  
www.kontentreal.com

## JODIE EVANS OF CODE PINK

Put your money where your mouth is. Or another way Jodie Evans would put it would be this: If you're making a move, make it count. The powerful protect their investments—the last thing they need are uppity women wrapped in pink making a laughingstock out of their dog-and-pony shows.

Through her tireless activism with in-your-face organizations like Code Pink (co-founded with Medea Benjamin), Rainforest Action Network and more, Evans has brought attention to the ravages of our postmodern times, whether in Washington D.C., Baghdad or New Delhi. And her brand of civil disobedience is meant to leave a mark. In our volatile political moment, rife with botched elections, unnecessary war and eroded liberties, if you're going to protest something, your opponents need to feel your pain. And hilarity.

Code Pink is known for its in-your-face activism, but it's also endowed with a sense of humor.

Yes, a sense of humor and respect. We try to model ourselves after the world we want to live in, which is one that has a sense of what's real and true. So it's confusing to those in power when you treat them with respect, but refuse to back down or take their bullshit until you're eventually kicked out of their office.

How did Code Pink get started?

Medea Benjamin, Diane Wilson and I went to Donald Rumsfeld's hearings on Iraq's WMD and hung a banner behind him that said, "Let the Inspections Work." That went around the world. Later, when the Democrats had put forth a resolution that countered the president's right of preemptive strike, the three of us got on a plane to Washington D.C.. We decided it was time to call ourselves Code Pink. It was Code Hot Pink at the time, but we couldn't get

that URL. Eventually we settled on Code Pink 4 Peace, went out and bought some pink sheets and made banners with doves we drew by hand. And then we said, "Tomorrow, they're going to know we are here." Since then, we've taken our press releases to the steps of the Capitol at noon wearing those doves on our pink bras with "Read My Tits. No War in Iraq" written on our bellies. We got a lot of attention on those steps. And we've continued as to be as in-your-face as possible.

Do you think getting media attention is a primary goal? It seems that if it's not on cable or network, no one knows about it.

Absolutely. The facts don't win, and politics isn't about the facts. It's about the story, and we're never able to get our story covered. How do you get around that? This war was one of the worst things that could have happened to us. And once it happened, the genie was out of the bottle. There are no quick solutions. This is a long-term devastation that will be around for my son's generation to solve.

www.codepink4peace.org



1. Tad Fettig in Pitumarka, outside of Cuzco, Peru, where he filmed the documentary *Ausangate*, about the Quechua people  
2. Jodie Evans





After you riot at the ballot box, come join the street party outside with disco-punk unit Radio 4.

Words: Cameron Macdonald Photos: Michael Lavine



Radio 4 has a new number dedicated to surface-deep fashionistas. First, Greg Collins and P.J. O'Connor stamp out a house rhythm straight from Madchester's Hacienda to draw the angels to center dancefloor. Then, Tommy Williams' guitar drones like an out-of-service subway car passing through as the last train of the night.

Gerard Garone's suicide note-scribbling piano melody suddenly veers in, as singer/bassist Anthony Roman lectures: "Invisible laws are everywhere/You check your coat and you check your hair/Your new line of fashion and your put-on passion/Don't seem to get you anywhere."

While Radio 4 is stoking the dancefloor fire, they're simultaneously whispering into everyone's ears that all is not well outside the club, especially as the US government is waging a perpetual war. On their third album, *Stealing of a Nation* (Astralwerks), these NYC disco-punks continue to translate political resistance into a block party. Their signature fusion of early-'80s NYC avant-funk, Cubist-contorted post-punk and house—a mélange that reeks of sweat and cigarettes from the Paradise Garage—remains a fitting call to arms.

"We try to make music that functions on a couple of different levels," explains Roman in a phone call from a tour stop in Berlin. "You could go out and just have a good time to it, but you can take it home and listen to what's being said." Illustrating that point is "Start a Fire," off of their 2002 cult-hit, *Gotham!* (Gern Blandsten). The song sets junkyard funk under Roman's heckling tenor, while simultaneously working as a drinking song and an anthem against the government's foot-dragging on AIDS prevention. "Who thought that a disease could be so passe?" Roman carps.

"We want to inspire awareness of what's going on in America today," Roman explains of *Stealing's* desired impact, "And also the way that Americans view other countries, and the way that Americans are viewed by other countries." That's in light of his band once playing at a Hamburg club adorned with a "No Americans Allowed" sign. "There's this confused idea that America is perfect and everyone loves (Americans)," he adds. "But when you travel around the world, you'll quickly realize that's not quite the case. And people are quite justified in having

**"The protest against Vietnam took years to organize, and now you have people getting out there to protest before these [wars] even start..."**

these feelings of animosity, to a certain extent."

Such vitriol is evident in *Stealing's* title. It's both a riff on Jacob Miller's 1979 reggae song, "Healing of a Nation," and a verse from Radio 4's "Nation," a spaghetti-Western-meets-dub jab at Bush's ethos of theft, as played out during the 2000 election and occupation of Iraq. While not every track on *Stealing* parades the streets with a torch and pitchfork, a vengeful somberness haunts the album. The band recorded during the first anniversary of Operation Iraqi Freedom. When they saw New York's anti-war demonstrations scantily mentioned on the evening news, the strutting, agit-funk jaunt "No Reaction" was born. "(The march) was just a 32-second flip on the TV," Roman laments. "And you know that government and the media are hearing about this and they didn't seem to react at all. The protest against Vietnam took years to organize, and now you have people getting out there to protest before these [wars] even start and really saying something that just doesn't even register [with the media]."

Radio 4's notion that club dancing can be a political action stems from witnessing Mayor Rudolph Giuliani use a 1926 cabaret law to shut down New York's "illegal" dance clubs, paving the way for gentrification. "We had friends who were teachers that had to live with their parents on Long Island because they couldn't afford an apartment in the city," Roman recalled. "And they're responsible for the youth of the city!"

While Roman saw an end put to NYC's "golden era of clubs," renegade dance parties arose and helped baptize Radio 4 by fire. "It was about building your own world and reacting against what happened," Roman remarked. "I don't think that there's anything wrong with just going out [dancing] on weekends, but it just can't be mindless escapism." A pause. "Although we all do fit it in."

*Stealing of a Nation* is out now on Astralwerks. [www.astralwerks.com](http://www.astralwerks.com)





Matthew Herbert rewires the relationship between politics and dance music.



Words: Philip Sherburne

Matthew Herbert has repeatedly appeared in *XLR8R*'s pages, and with good reason. Few electronic music artists are as versatile: As Herbert and Doctor Rockit he has expanded the limits of sampling as well as dance music genres, and his Radio Boy project used the detritus of consumer society as the source material for its abrasive, industrial sound. Herbert's musical practice is never divorced from his engagement with the world. His critical position may be pessimistic, but it's founded on steadfast progressive ideals.

Your career has taken an increasingly politicized arc. What's been the most important factor in your radicalization?

There came a point where I just didn't have a choice. I grew up in a very political environment at home, with politically engaged parents. And then I started reading about foreign policy about 15 years ago—you know, it was only about five years ago that I actually found out that Israel was a kind of manmade state, for example. I think that reading and that awareness just accumulates momentum until you realize that actually, something like Israel and Palestine at the moment is something like South Africa and the apartheid wars in the '80s. It's just humanely unjust. I don't approve of people killing anyone to get their point across, but there's a fundamental, intrinsic human failure there. And in part we're complicit in that because we pay our taxes to support that system.

What are you reading right now?

I'm reading *The End of Oil* (by Paul Roberts) at the moment, but the majority of my reading is about food. I'm reading about the history of coffee, for example, and the history of sugar—and sugar is particularly about slavery and colonialism. Coffee again is the perfect example of what is essentially a luxury good that requires vast numbers of people and resources.

Your next album is all about food. Is this a departure from politics?

The biggest oil consumer is agriculture. And it's absolutely rocketing, particularly over here, with the power of the supermarkets. If you catch a fish in Scotland, then the fish goes down through one of London's centralized depots just to go back to the Scottish supermarket. There are chives, which are flown to Kenya for these women in squalid conditions to tie fancy little bows around and then flown back to England. So you've got an English ingredient that's flown 6,000 miles before it's even got to you.

Something like food is absolutely at the forefront of culture in so many ways. It's the original science. Heating things up, that's the beginnings of experimentation, of learning what nature is about. There's this process of transformation in food that brought about scientific endeavor. At the same time, it has a ritual purpose and a social purpose. It's about life as well; clearly we'd die without it. Basically the more I read about food, it's the same old story—we've become separated from the means of production and the responsibilities that go with that.

A lot of people seemed frustrated by the explicit politics of the Radio Boy album. Why are people so resistant to messages in electronic music, and not, say, in *Rage Against the Machine*?

I think the American press responded very differently from everywhere else. I don't give a fuck, really. I'm very proud of that record. It was a real turning point—finally I realized that everything I thought was wrong with the world could be expressed through music without having to put lyrics to it. It's that process of transformation that fills your world with crap and turns it into something more relevant. It's about organizing the things around you into a more meaningful state.

For me, that's what's wrong with so much music, particularly dance music: so much of it is largely irrelevant. It's not expressing any of the friction about what it's like to be alive in the world.

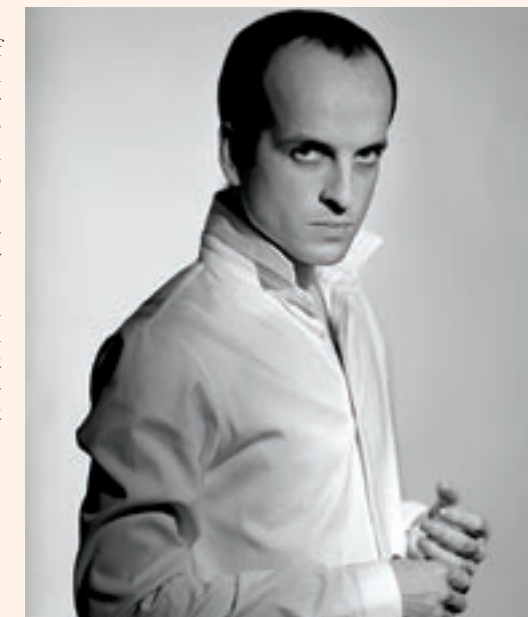
Has dance music lost its edge as a social movement—or did it ever have one?

It definitely had the potential to be one, and it was on the cusp of something special in England until Thatcher basically outlawed it. There's a part of me that thinks if that happened to punk, for example, what a red rag to a bull that would have been. Imagine what possible social friction that could have caused. And yet, with dance music in England, it twitched just a bit and then went into clubs.

I think the problem as well is that ultimately it's a drug culture, and people always think they're being subversive by taking drugs. But the government knows exactly what people are doing. There's no real war on drugs; if there were, the first thing they'd do is on Saturday night is go and bust everybody at the club. And all the while people are out taking drugs on Sunday, they're not writing to an MP. They're sitting at home feeling unusual, listening to quiet music and enjoying their friends. The government loves people taking drugs.

[www.accidentalrecords.com](http://www.accidentalrecords.com)

**“...we've become separated from the means of [food] production and the responsibilities that go with that.”**

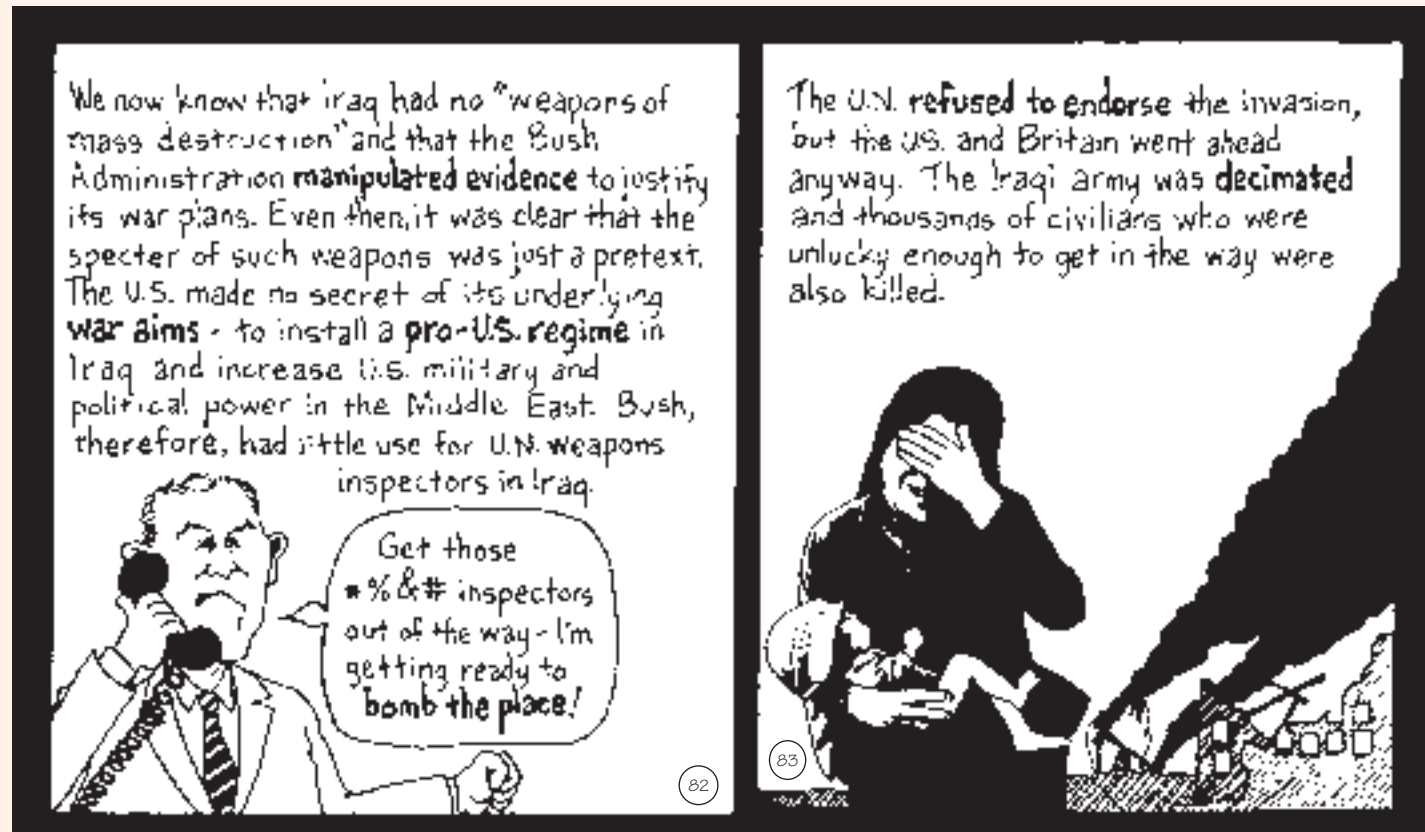






Smarter is sexier. Read these, change the world and get some action!

Words: Ramsey Kanaan Image: excerpt from Addicted To War



These are certainly trying times we live in. Which, typically, doesn't do wonders for the libido. And Bush certainly isn't helping matters.

Fortunately, the fine folks at *The Onion* have given us the ultimate patriotic handbook, *Citizen You!: Helping Your Government Help Itself*, by Mike Loew, Joe Garden & Randy Ostrow [The New Press; \$16.95, www.citizenyou.com] to both entertain and inspire us to be better Americans than our neighbors—by turning them in to the Department Of Homeland Security for their traitorous behavior! After perusing the special “Read Then Burn” section on dangerous 9/11 questions you shouldn't be asking, you might want to relax with the *George W. Bush Coloring Book* [Garrett County Press; \$8.95, www.gcpress.com]. Illustrated by Karen A. Ocker, the highlight is undoubtedly the 17 wonderful quotes from our very own unelected Presidential incumbent.

The trouble with lefties adopting an “Anyone But Bush” motto in this election year, as Alexander Cockburn and Jeffrey St. Clair point out in the latest *Counterpunch* collection *Dime's Worth Of Difference: Beyond The Lesser Of Two Evils* [AK Press; \$12.95, www.counterpunch.org] is that voting for the lesser of two evils still leaves you with evil. In challenging the two-headed-beast of the Democratic and Republican parties, they echo the sage words of historian Howard Zinn: “Whether Democrats or Republicans are in power—and we have a lot of historical experience that tells us this—corporate power will dominate the country, the military-industrial establishment will be in power, the war against the poor will continue, and we will need a movement, a great national movement, to oppose that.” [*The People's History Project Volume One*, a six-CD box set collection of the speeches of Howard Zinn, AK Press Audio; \$45, www.akpress.org]

Fortunately, as we witnessed (and the more elderly amongst us participated in!) with the Civil Rights Movement and the anti-war, feminist, black and gay liberation movements of the '60s, such great upheavals are hardly unprecedented. On March 20th, when the bombing of Iraq started, thousands of folks across the San Francisco Bay Area did us all proud, and shut down business as usual in San Francisco for two days. Check out *We Interrupt This Empire....*, produced by the Video Activist Network [VHS; \$20.00, www.videoactivism.org] for a wonderful documentation of those incredible days.

In his newbook, *Globalize Liberation: How To Uproot The System And Build A Better World* [City Lights; \$17.95, www.citylights.com], David Solnit (one of the key organizers of those heady days) weaves together the experiences

and insights of community organizers, direct action movements and global justice struggles from around the world. Thirty-three essays provide food for thought, examples of effective action and practical tools for everyone to use. If that sounds a little daunting, *An Action A Day: Keeps Global Capitalism Away* by Mike Hudema [Between The Lines; \$15.00, www.btlbooks.com] outlines 52 actions—from radical cheerleading to pie-slinging—that will raise a smile on the lips of even the most conservative aunt.

Putting your body on the line for what you believe in might just bring you into unfortunate contact with the forces of law and order. Many folks, of course, come into frequent contact with law enforcement whether they like it or not, and have little choice in the matter. Whether you're driving while black or blockading for peace, you'll want to keep a copy of *Beat The Heat: How To Handle Encounters With Law Enforcement*. [AK Press; \$14.00, www.akpress.org] on hand. Attorney Katya Komisaruk runs through your rights (and how they will be routinely ignored, abused and vilified), and what you can expect when faced with the police, FBI and INS.

A mind is a terrible thing to waste—though from the state of education in this country, you wouldn't think so. Since you're not going to discover why other countries despise us in school, you'll have to let Native American professor and shit-kicker Ward Churchill nudge you in the right direction. In his seminal *On The Justice Of Roosting*

*Chickens: Reflections On The Consequences Of U.S. Imperial Arrogance And Criminality* [AK Press, \$15.95, www.akpress.org] Churchill meticulously chronicles the long and sordid history of U.S. military intervention (both home and abroad) from 1776 to the present, together with the U.S. attempts to violate, obstruct and/or subvert international law from 1945-present.

An academically footnoted chronology of American butchery will likely be off-putting to your skeptical Baptist cousin and VFW-card-toting dad. Fortunately, the new edition of Joel Andreas' illustrated comic (as in pictures, not funny) history of the U.S. war machine, *Addicted To War: Why The U.S. Can't Kick Militarism* [AK Press; \$10, www.akpress.org], is not only updated to include the war in Iraq, but is also endorsed by Veterans For Peace. With 120,000 copies sold of last year's edition, perhaps there is some sanity out there. And in *An Ordinary Person's Guide To Empire* [South End Press; \$12, www.southendpress.org], famed Indian writer Arundhati Roy (whose debut novel, *The God Of Small Things*, has sold over a million copies) adds her poetic voice to the call to arms against “the apocalyptic apparatus of the American empire.”

All the above titles can be ordered via www.akpress.org. There you'll also find 3,000 other fine books, zines, pamphlets, CDs, videos, DVDs, t-shirts and stylish items. For those that prefer to peruse on the toilet or in bed, an AK Press paper catalog is available too.





Wall of Sound visits Jamaica for a convivial cross-cultural sound clash.

Words: Tomas Palermo

Illustration: Peter Dean Rickards [www.afflictedyard.com](http://www.afflictedyard.com)



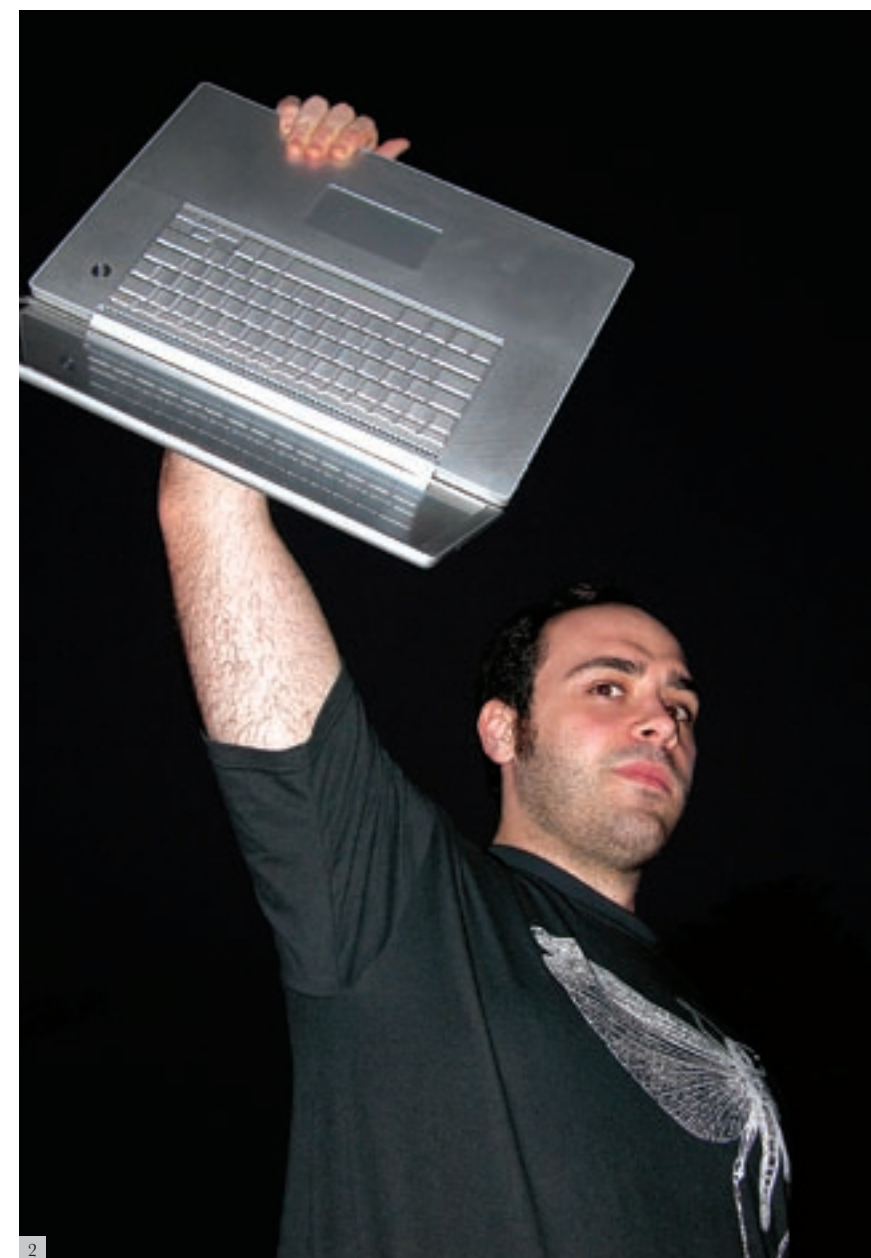
The British love affair with Jamaican music started in the late 1950s and early 1960s during the first wave of Caribbean migration to the former colonial nation. Soon after, the first blues dances (informal ska and reggae parties) were being held by expats and Millie Small's ska-pop tune "My Boy Lollipop" went to number one on the British national charts.

Over the ensuing 40 years, UK-based Jamaican soundsystems, record shops and radio programs fueled the interest and cross-pollination of reggae, dub and "ragga" (a Brit term for dancehall) with indigenous electronic dance music. The result: at London's annual Notting Hill Carnival, a sea of sound boxes blare drum & bass, garage and soca; UK pirate radio stations boast ragga and grime; and a whole range of new soundsystem-influenced subgenres are born every year.

Rarely have the thousands of Jamaican-influenced British electronic producers returned to the island for a full-scale collaboration. Enter Wall of Sound's *Two Culture Clash*, a fully cooperative project between some of the world's expert knob twiddlers (Roni Size, Kid 606, Mark Rae, Jon Carter) and the past and present cream of Jamaica's singers and DJs (Big Youth, Tanya Stephens, Horace Andy, Spragga Benz, Junior Reid). Friends Mark Jones (Wall of Sound) and Jon Baker (founder of Gee Street Records) traveled to "Yard" in January and February this year, linking up recording sessions at Baker's Gee Jam studio in Jamaica's majestic Blue Mountains. Jones rounded up the dance artists while Baker mobilized the Jamaican talent.

"Jamaica has a rich tapestry of musical influences," says Baker of his choice of artists. "Clearly, the most youthful contemporary form of music is dancehall. However, I felt that, as we had such a broad cast of international producers who all had their own ideas about Jamaican music, the project would be more interesting and valid if we used a more diverse section of Jamaican performers."

In the past Jamaican artists have been somewhat hesitant to collaborate outside of a pure reggae environment, but times have changed and reggae artists are opening up to new sounds. "I think of all the collaborations we did—and there were about 20 or so—that only one or two didn't really gel," says





- 1. Ernie Ranglin and Alberto
- 2. Kid 606
- 3. Big Youth
- 4. Miss Thing
- 5. Innocent Kru
- 6. Spragga Benz and Roni Size



Jones. "The Jamaican artists are pretty used to walking into a studio or new environment and laying down vocals, so that wasn't really a problem. The producers were in one of the best studios in the world in incredible surroundings, so they were not exactly miserable. Everyone took the project very seriously and wanted to make their mark."

*Two Cultures Clash* will be remembered not just for the bashment vibes it has harnessed from new school dancehall artists, but also for bringing virtuoso Jamaican luminaries into a new spotlight. "Ernie Ranglin and Nadine Sutherland with Justin Robertson was an incredible experience," recalls Baker of one of his favorite sessions. "Big Youth and West London Deep was amazing as well—these were great legends put into a totally different scenario, but the vibe was incredible."

With a forthcoming DVD documentary filmed by Rick Elgood, packaging design by graf renegade Banksy and photography by Peter Dean "Afflicted" Rickards, *Two Culture Clash* is a rare and rewarding 21<sup>st</sup> century artistic handshake.

The album, *Two Culture Clash*, is out now on Wall of Sound. [www.wallofsound.net](http://www.wallofsound.net)  
[www.geejamstudios.com](http://www.geejamstudios.com), [www.afflictedyard.com](http://www.afflictedyard.com)

FUTURE PRIMITIVE SOUND PRESENTS

**R O M A**

**N O W S**

**K I**

**STEADY ROCKING**  
FPS 0010

**PARTY IN MY PANTS**  
FPS 0012

**STEADY ROCKING**  
**PARTY IN MY PANTS**  
**GET YOURS NOW!**



AVAILABLE IN ALL GOOD RECORD STORES!  
 OR BUY ONLINE AT [WWW.FUTUREPRIMITIVESOUND.COM](http://WWW.FUTUREPRIMITIVESOUND.COM)



# WHAT IS IT?

The Bay Area hip-hop scene embraces its newest sound: club-friendly hip-hop from the 'hood. Don't call it a come-back, call it the New Bay.

Words: Eric K. Arnold Photos: Paul O'Valle

*"Is it me, or you cats don't know the real?/It's a whole new bay and it's way too real/I could lead you, but I can't show you the way/Mr. Ski with the whole New Bay"—EA-Ski, from "New Bay"*

## THE NEW BAY

The Bay Area is perhaps the most unique place for hip-hop in the country. Rap artists from the same region—be it NY, Philly or Down South—tend to all sound alike, yet each city in the Bay has developed its own flavor: Frisco rappers sound completely different from Richmond, East Palo Alto, Vallejo or San Mateo folks. In Oakland alone, there are almost as many different varieties of rap and hip-hop as there are different languages spoken—over 57, according to Namane from Oakland's Local 1200 DJ crew—from the hardcore street sermons of Agerman to the spiritual-mindedness of Zion I.

Although Bay Area rap has a long history, dating back to Too \$hort, until very recently the region's hip-hop scene was supported more by community radio outlets like SF's legendary African-American-owned and operated KPOO or Berkeley's Pacifica outlet KPFA than by commercial stations, which might have something to do with the sheer number of independent labels (over 200 in hip-hop alone) and the corresponding lack of major label affiliations.

Back in the mid-'90s' high-water peak of Bay Area rap, it wasn't uncommon for independent artists to sell between 100,000 and 300,000 units on the regular. But times have changed, and the Bay with it. These days, everybody and their momma's uncle is a rapper, pop radio is dominated by fickle trends (like super-producers who make the same records over and over again), indies are lucky to sell 30,000 units and a non-major label act getting put in rotation is practically a myth.

Except somebody forgot to tell that to a new breed of Bay Area artists, equally raised on C-Bo and Hiero, as fluent in battle-rapping techniques as the basshead dynamics of mobb music—a North Bay variant of Oakland gangsta funk which mixed "game-related" lyrical content with live instrumentation (often keyboards and guitars), trunk-rattling bass and slow tempos. Against all odds, a collective of Richmond-based artists have hooked up with their folkers from Oakland and their sohabos from Vallejo and created a new, energetic sound that's not just the shiznit in the Bay right now, but may be the freshest sound on the radio, period.

Welcome to the next level of the game. Welcome to the New Bay.

## GETTING HYPHY

"Nigga, we don't stunt/if you show your funds/we show our guns," Oakland mixtape king Balance rapped on his now-legendary response to G-Unit's "Stunt 101." Indeed, while New York rappers have taken to wearing Chucks and braids, and hollering at shawties over ATL beats, the New Bay hasn't forgotten about keeping it real. The current street fashion trend isn't real big on bling—a "T-shirt, blue jeans, and Nikes," to paraphrase Keak Da Sneak, will suffice. The stylistic attitude is more Run-DMC than P.Diddy, perhaps, yet the need to shine by any means necessary remains the same. As KPFA DJ Davey D once told me, "everybody in the Bay is a hustler," which explains a lot about how the New Bay movement sprang up from the bare soil.

Soaking game by creating a tangible buzz with a series of mixtapes, club DJ play, and a web presence, they've done did the nigh-impossible: not only have these talented "Baydestrians" cracked the hot urban radio playlists, they're making music that can hold its own with the J-Kwons, the Lil' Jons and even the Jay-Zs of this world.

The results—tracks like the Federation's "Hyphy" (featuring E-40) and Frontline's "What Is It" (featuring EA-Ski)—practically speak for themselves. Balance (a.k.a. Balance Skillz) relates that "What Is It" went from seven spins a month to over 50 on the Bay's three commercial urban stations in an extremely short time, due mainly to ecstatic listener response. And "Hyphy" is reportedly

**"We just  
wanna raise  
the bar."**





## “We’re from the Bay, we’re products of our environment, but we don’t try to box ourselves in.”

clocking over 200 spins a month on KMEL alone. This is a significant development, because the Bay probably has had the least local representation of any Top 5 radio market in the U.S. as far as hip-hop is concerned.

The success of the New Bay trailblazers is “making people pay attention to the Bay Area... it’s lighting a fire,” says Left of the Richmond-based group Frontline. And Bay ambassador E-40 diplomatically remarks that, for the first time, “we’re starting to see real unity” among Bay Area artists.

Just don’t call it a comeback: the Bay’s been here for years.

“You have innovative things that have come from the Bay Area. It’s just a creative bloodline,” remarks Oaktown’s Mistah Fab, the inventor of a style he calls “Nig-Latin.” Talent has never been an issue—but exposure has, says Balance. “It ain’t that the shit stopped—we didn’t have the outlets.”

While the lack of (ahem) media attention continues to be a sore spot, Balance and his peers—known as the Northern Cali Alliance—have ended the drought plaguing Bay hip-hop ever since the ‘Pac era through a combination of smart business moves, community outreach efforts and lava-hot tracks.

“As a new artist, it’s hella hard to break,” Balance remarks. “It’s so many different artists, so many got labels.” Ultimately, he comments, “it all comes back to having tight music.”

### BALANCE IT OUT

In New Bay rap, the tempos are faster and the melodies more intricate than in mobb music. The lyrics combine elements of both turf rap and lyrical hip-hop, while infectious, crunked-up choruses add the cherry on top. Balance (who notes he’s done shows with both hardcore rappers like SF’s San Quinn and progressive Oakland groups like Mystic Journeymen) puts this sonic phenomenon into perspective: “It’s a mix, like Casual rapping over Mike Mosely (beats) back in the day.” “What Is It”—which Balance calls a “battle record with a catchy hook”—is an obvious example of the New Bay’s undisputed hotness, which is just starting to make itself known.

Still, getting to the rotation stage took much heart—and much hustle. It all started a couple of years ago, when Balance contributed exclusives to

a series of mixtapes by Mad Idiot DJ T-Ski and others—over 20 in all. That led to the NCA gathering a bunch of “hot-ass MCs” together over some Rick Rock-produced tracks on the now-classic *Watch Out Now* mixtape (which also featured Zac Wood, Mistah Fab, Mr. Kee, Seam and Big Kyzer, among others), and appearances on the “Wake Up Show,” KMEL’s “Chop Shop” and WILD 94.9’s “Street Hop.”

Then-underrated super-producer/MC EA-Ski (albums on No Limit and Priority) got involved, and—blam!—the New Bay had an anthem, “What Is It,” which was quickly followed by the equally-dope “Hyphy.” Along with songs like Messy Marv’s “Hypnotiq,” Keak Da Sneak’s “T-Shirt, Blue Jeans, and Nikes,” and E-40’s “Gasoline” (which have also clocked commercial station airtime), they represent the New Bay vibe—a blend of street-level realism and party-time beats—to the fullest. Though the movement is grassroots, it’s technologically literate: The cyberspace crowd can find free downloads online and even chat with the artists themselves on the New Bay forum at raptalk.net.

Like the Frontline says, the New Bay ain’t even tripping, y’all—they *finna show you how to ball*. “I think our sound is definitely distinctive,” explains Frontline’s Locksmith. “We don’t sound like anything that’s from the area.” And with the ridiculously ill *Balance: The Mixtape* hitting corners even as you read this (to be followed by his solo debut, *The Day Kali Died*), the Federation signing to Virgin, and Frontline’s debut album scheduled for August, the New Bay’s buzzworthiness could easily extend into ‘05 and beyond.

“We just wanna raise the bar,” reasons Balance, while Left adds, “It’s better to clique up and be a family than to be a bunch of individuals.” He promises that their album will make you think—as well as put you in floss mode. As evidenced by “I’m Still Living,” Frontline’s contribution to the recent anti-war comp *What About Us?*, the group is as capable of making poignant, realistic social commentary as it is of making afterburner-powered, club-worthy knocks. And if that seems like a contradiction, you need to get over it. The New Bay is about a lot of things, but limiting itself to one style or sound isn’t one of them.

Left cautions: “You shouldn’t rely on your singles to convey who you are.” Likewise, Locksmith knows it all comes down to authenticity and innovation: “We’re from the Bay, we’re products of our environment, but we don’t try to box ourselves in.”

www.balanceskillz.com, www.westcoast2k.net

### 10 NEW BAY BANGERS

1. The Federation with E-40 “Hyphy (Remix)” (Montbello/Virgin)
2. Celski & Killa Keise “Hyphy Pumped” (Inner City)
3. Frontline with EA-Ski “What Is It (Remix)” (Infrared Music Group/ Landmark)
4. New Bay “New Bay” (www.balanceskillz.com)
5. EA-Ski “Ride” (Infrared Music Group)
6. Keak Da Sneak with E-40 “T-Shirt, Blue Jeans, & Nikes” (Moedoe)
7. Balance “Curtains” (www.balanceskillz.com)
8. E-40, Turf Talk & Doonie of the Federation “Gasoline” (Jive)
9. San Quinn “Butterfly” (Rider)
10. Frontline with EA-Ski “Uh-Huh” (Infrared Music Group/ Landmark)

### 5 MUST-HAVE NEW BAY MIXTAPES

1. Northern Cali Alliance: Zac Wood, Balance, & Locksmith *Watch Out Now* (Watch Out Now Productions)
2. DJ T-Ski *Recognize the Bay* (Mad Idiot)
3. Balance *Balance: The Mixtape* (Ayinde Music) (www.balanceskillz.com)
4. DJ T-Ski *EA-Ski: Past & Present* (Infrared Music Group)
5. Frontline *The Bootleg 2.1* (www.thefrontlineonline.com)

1. Balance
2. Locksmith (left) and Left of Frontline
3. View of the Bay Bridge, taken from the Oakland, CA, marina





**BAY CLASSICS**

**Too \$hort:** The Godfather. \$hort set the standard for funky, hardcore street rap: game-oriented topics, tons 'o' flow and enough bass to rival the San Andreas Fault.

**Spice One:** The original lyrical gangsta.

**415:** "Sideshow" is an all-time Bay knock.

**Mac Mall:** His 1993 classic "Sic Wit Tis" is a DJ Mind Motion favorite that still sounds ill in the clubs.

**Digital Underground:** Behind Humpty Hump's salacious humor was serious social commentary (check "No Nose Job") and inspired musical flourishes (Piano Man's outro on "Freaks of the Industry"). Speaking of "Freaks," to this day it's one of the most requested Bay area radio songs ever.

**Del tha Funkee Homosapien:** Established the Afro-Boho b-boy standard back in 1991.

**Souls of Mischief:** Hiero pioneers respected coast to coast for lyrical skills; proved the Bay wasn't one-dimensional.

**Paris:** Combined the attitude of N.W.A. with the righteous politics of P.E., then added his own Bay Area twist.

**E-40:** A dope lyricist and slang inventor who's outlasted almost everybody from his era.

**The Coup:** Nobody's better at making politics and economics relevant to the ghetto experience. If you don't own *Genocide and Juice*, you ain't knowing.

**RBL Posse:** Will always be known for "Don't Give Me No Bammer Weed." Their second album, *Ruthless By Law* (1994), is a funkdefied gem.

**The Luniz:** "I Got Five On It" is one of the top five weed songs of all time.

**Mystik Journeymen/Living Legends:** The prototype backpack rap collective mastered the independent game and made it cool to be "unsigned and hella broke."

**Saafir:** *Boxcar Sessions* was so far ahead of its time, it's ridiculous.

**Solesides:** Blackalicious and Latoryx were defining alt. rap a decade before Def Jux came into existence.

**THE NEW BAY**

**Azeem:** Don't let the abstract metaphysics fool you, this kid is nice. Just wait until his album with DJ Zeph drops.

**Balance & Frontline:** New Bay standard-bearers brought lyrics back to the streets, and didn't hesitate to pop their collars.

**The Federation:** Rick Rock production gives them an unfair advantage over the competition.

**Keak da Sneak:** The East Oakland rap legacy lives on courtesy of the former 3XKrazy member; with sales of over 30,000 on his last album, *Counting Other People's Money*.

**Lyrics Born:** Keeping the funk fluid in the Oh-Quatrizzle. Be on the lookout for his new remix with E-40 and Casual.

**Messy Marv:** After "Hypnotiq," the Fillmore legend and indie champ is ready to take it to the next level.

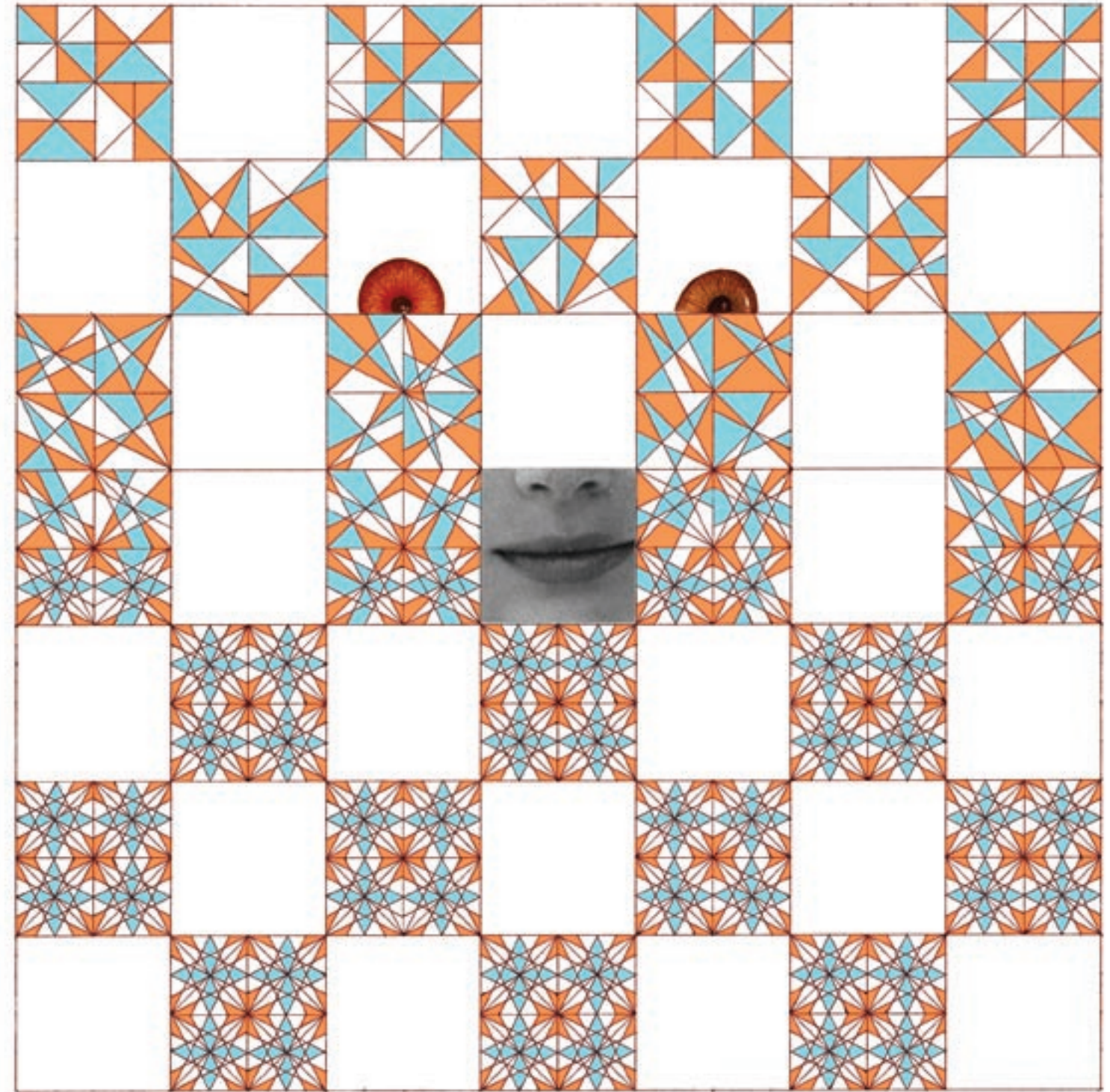
**Mistah Fab:** One of the most unique voices in rap, and a nice guy on top of that.

**Rasco:** Cali Agent #1 has one of rap's best monotones, and a savvy business sense to boot.

**San Quinn:** The SF rap hustler's time has come, pure and simple.

**Turf Talk:** Savage lyricists best known for working with E-40 have some hyphy material of their own on the way.

**Zion I:** Either they're the most hardcore of the backpack bunch, or the most thoughtful of the turf contingent.



**BLACK DICE Creature Comforts CD / LP**





# GO 'HEAD GIRL

With the hottest street-wise soul the Bay Area's heard since En Vogue, Goapele is the name about to be on the nation's lips.

Words: Ross Hogg Photos: Paul O'Valle Styling: Andrea Lamadora for House of Mamasan  
Clothing: House of Mamasan top; Diesel jeans

Oakland native Goapele Mohlabane is on the grind. Ever since she dropped her debut album, *Even Closer*, in 2002, she's been touring, recording, writing, collaborating, putting out singles and doing everything in her power to get even closer to her dream. Her list of influences includes Etta James and Nina Simone—whose plaintive, tug-at-your-heartstring stylings can be heard throughout her work—as well as Hugh Masekela and Bob Marley.

The latter references suggest an international air that's only slightly misleading. Her name (pronounced *GWA-pa-lay*) means "to go forward" in Tswana—her father is from South Africa, and she's just secured distribution in South Africa and is expecting distribution in Japan and Europe to follow. Her home, however, is the Bay Area, where she's a vital force in the region's diverse music scene.

Even though she's been saddled with the neo-soul yoke, her ever-growing catalog is filled with a range of self-penned songs that defy categorization. What holds them together is the strength of her voice, full of melodious melancholy that somehow avoids becoming sappy, and an empowered sexiness that leaves listeners wanting more.

She's signed to Sky Blaze (her label) and Columbia, which has re-released *Even Closer*, and she's currently touring and working on a new album. When we finally caught up with her, she had just played the Essence Music Festival in New Orleans with her band The Heat and was about to fly from there to London for a series of European dates. From there, you can trust that she'll continue to go forward.

You seem to have transcended the boundaries within the Bay Area's diverse music scene, having worked with underground groups like Zion I and Hieroglyphics as well as legends like E-40. Those artists' fan bases don't have a lot of crossover, yet you fit right in with all of them.

The music that I do fits more than one category—it represents all the different kinds of music that I like. In my writing, I get to explore all those different genres, whether it's soul, hip-hop or rhythm and blues or jazz. And production-wise, I work with folks from the Bay Area like Amp Live [of Zion I], Johnson and Mike Tiger, as well as Soulive from the East Coast. I've met so many people through music. I'm working on a song with Raphael Saadiq and talking to a lot of folks that I've admired for a long time who are supportive and excited about what I'm doing. The opportunities are opening up to work together. And I'll still be working with the folks that I did *Even Closer* with, as well as up-and-coming producers.





Who else would you like to collaborate with?

Well, I'm gonna be doing some shows with Me'Shell N'degeocello in Europe. I've met her a few times and we've talked about doing something together. I think that'd be really fun. I'd love to work with Nas. I've been talking to people from the Bay Area. I just started working with an up-and-coming producer named Bedrock, and I'm talking to Martin Luther about doing some stuff. Oh, and I'd love to work with Jazzy Jeff.

I hear that he's a fan of yours.

[Laughs] Well, that's flattering. I've been a fan of his since I was a little kid. Since we've met, he's been so nice and so supportive. He produces a lot of great stuff and I think it would be great to work with him.

A lot of people have described your sound as "neo-soul." How would you categorize yourself?

Categorizing can really be limiting. I think there are very few people who fit one little niche. But I think I'd categorize myself as a singer/songwriter. I love hip-hop, soul, jazz and reggae and I think it all comes out a little bit in my own music.

You are one of the few independent artists who has had a decisive victory in the Clear Channel arena. How did "Closer" get on the radio?

It's interesting because, to me, "Closer" doesn't sound like a single, but we got the most feedback on that song. My brother knows [KMEL DJs] Chuy Gomez and Mind Motion and they were always very supportive, so Mind Motion started playing it on his morning mix show. You know, I think [the song's popularity] had to do with the fact that it was summertime and people were graduating. I think they really connected with the song's theme.

Eventually, it ended up on the Seven at 7PM countdown. I was at number seven, then at number four, then number three—I was so excited! Then I heard Missy Elliot "Work It" at number three and 50 Cent "In Da Club" at number two, so I figured I was off the countdown, but then they announced that I was number one! I couldn't believe it. I just thought it was great to hear a song like "Closer"—a very personal song, "closer to your dreams"—in the midst of songs like that. And I think it spoke to the fact that we can't determine what people are open to, because you never know.

[www.goapele.com](http://www.goapele.com)



#### FASHION

Karen Walker | United Bamboo  
Eley Kishimoto | Zakee Shariff  
Tsubi | Zoltar the Magnificent  
Silas | Tonite | Sonia | Birdie | PAM

#### MUSIC

Output | DFA | Colette | Tigersushi  
Domino | Ghostly International  
ART  
Kenzo Minami | Kostas Seremetis  
Daniel Jackson | Jon Santos

I Heart 262 Mott Street New York City 212.219.9265



# STYLE: BACK 2 KOOL

Photography: Christopher Glancy  
Styling: Desiree Zondag  
Desk Design: Semen (IRAK)  
Models: Desiree, Kent, Lianne,  
Lori, Simon, Skyler



**Desiree (left):** Staple sweatshirt;  
Betsey Johnson vest; stylist's jewelry  
**Skyler (this page):** Fred Perry  
shirt and vest; Umbro by Kim  
Jones pants; Alife RTFT shoes





**Lori (this page):** Fred Perry shirt; Betsey Johnson skirt; vintage Gucci shoes; Adidas socks; Penguin reversible jacket; Stüssy backpack  
**Simon (right):** Leftfield shirt; Falconable pants; Nike shoes







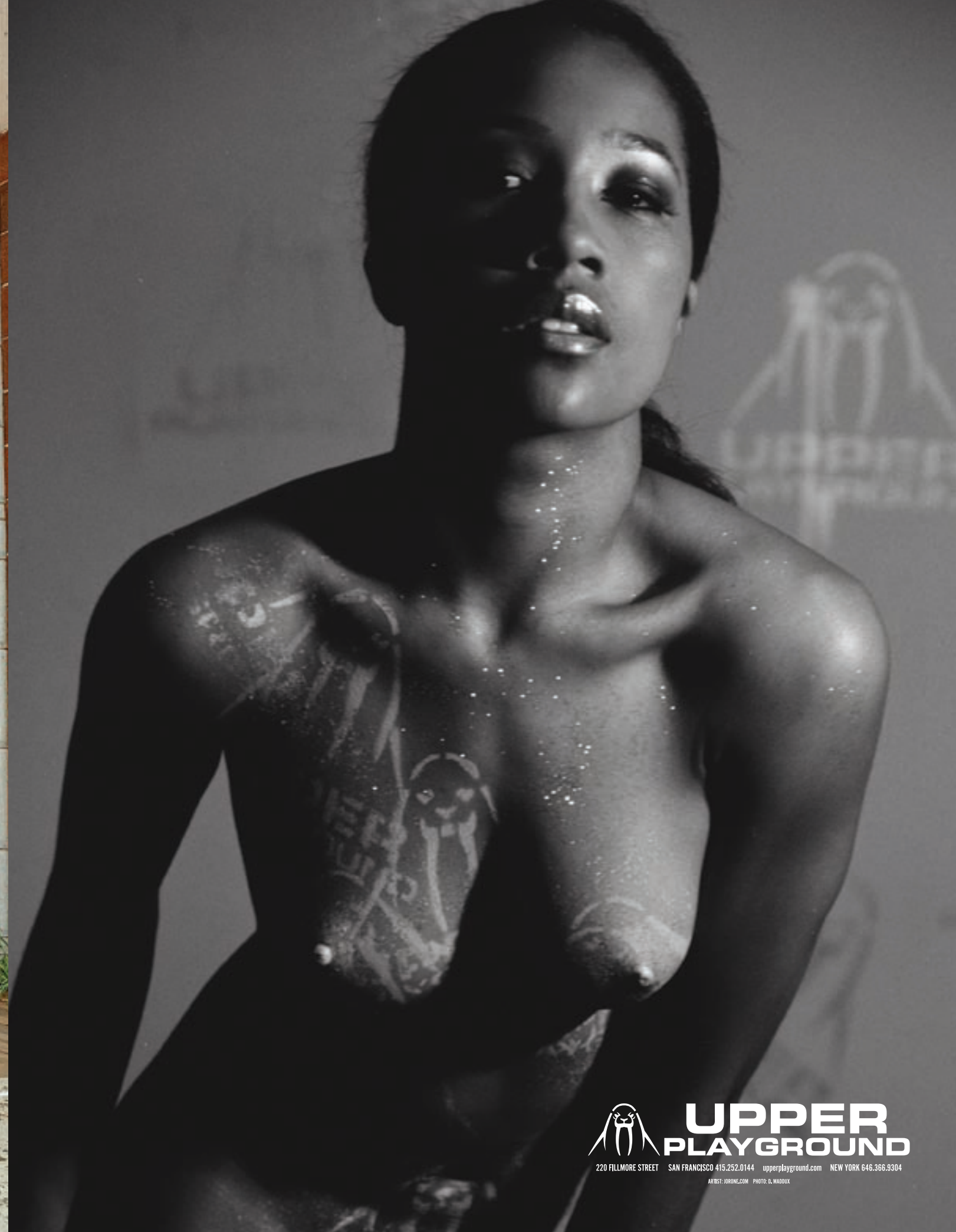
Kent: Diesel shirt, pants and belt; purple Triple 5 Soul jacket







Lianne: Diesel shirt, pants and jacket; Penguin shoes; stylist's hat

















## T-SHIRT CREDITS

### Pages 96-97 (clockwise from top left):

People With Guitars by Cody Hudson for Fifty24SF  
 Johnny Cash by Ropeadope  
 We Free Kings by Kevin Lyons and Red Five  
 Mind Spray by Destroy  
 Reach by Breakbeat Science  
 Art Imitates Art by SAME  
 Conformity by Destroy  
 Suburbury by Seven Nine  
 Bite It by Schwipe  
 Tree by Wyeth Hansen for 2K  
 One-Term President

### Pages 98-99 (clockwise from top left):

Carried Away by Outskirts  
 Don't Forget the Chaos by Phunk Studio for Radioactive  
 100% Goth by Crownfarmer  
 Creator by Imaginary Foundation  
 Guns 'n' Roses by X-Large  
 Clockwork Orange by Nonsense  
 Horses by Outdoor Terrier  
 Lion by Lincoln Mayne  
 Sprout by The Quiet Life  
 Jon Santos for Downtown 4 Democracy

### Pages 100-101 (clockwise from top left):

Remember Joy by Marok for Fifty24SF  
 Blood Brothers by Jared Buckhiester  
 Big Black Print by Typevsm (Ben + Renee) for 2K  
 Headache by Outskirts  
 Stars and Stripes by Exact-Science  
 Le Stacks Ce M'est by Commonwealth Stacks  
 Troy Katsu for Eriffs  
 Waist Lines/Ice Cube by Siknuss  
 No Logo by Origin  
 Smile Jamaica by Ten Deep  
 Jackalope by Grn Apple Tree  
 The Killers by Upper Playground

### T-shirts from this piece can be found at the following locations:

Colette (Paris)  
 Digital Gravel ([www.digitalgravel.com](http://www.digitalgravel.com))  
 Giant Robot (LA/SF)  
 I Heart (NYC)  
 Nom De Guerre (NYC)  
 Union (LA/NYC)  
 Villains (SF)  
 XLarge (LA)  
[www.2ktshirts.com](http://www.2ktshirts.com)  
[www.agencymzone.com](http://www.agencymzone.com)  
[www.breakbeatscience.com](http://www.breakbeatscience.com)  
[www.commonwealthstacks.com](http://www.commonwealthstacks.com)  
[www.crownfarmer.com](http://www.crownfarmer.com)  
[www.downtownfordemocracy.com](http://www.downtownfordemocracy.com)  
[www.exact-science.com](http://www.exact-science.com)  
[www.grnappletree.com](http://www.grnappletree.com)

[www.jaredb.com](http://www.jaredb.com)  
[www.lincolnmayne.com](http://www.lincolnmayne.com)  
[www.onetermpresident.org](http://www.onetermpresident.org)  
[www.origin.com](http://www.origin.com)  
[www.outskirstees.com](http://www.outskirstees.com)  
[www.radioactive.com.my](http://www.radioactive.com.my)  
[store.ropeadope.com](http://store.ropeadope.com)  
[www.samelab.com](http://www.samelab.com)  
[www.schwipe.com.au](http://www.schwipe.com.au)  
[www.seven-nine.net](http://www.seven-nine.net)  
[www.siknuss.com](http://www.siknuss.com)  
[www.tenthdivision.com](http://www.tenthdivision.com)  
[www.thequietlife.com](http://www.thequietlife.com)  
[www.upperplayground.com](http://www.upperplayground.com)  
[www.x-large.com](http://www.x-large.com)

**RECON**  
**reconstore.com**

NYC / 237 ELDRIDGE ST / 212.614.8502  
 SF / 1827 POWELL ST. / 415.837.1909  
 TOKYO/HARAJUKU COMPLEX / 3405.4561



# NEW MUSIC

Proud supporter of these and many other great records



**Adam Freeland**  
*Fabric Live. 16*

CD



**DJ Cam**  
*Liquid Hip Hop*

CD



**Various**  
*It's a Finger Lickin Thang 3*

CD



**Pete Rock**  
*Soul Survivor II*

CD



**Masta Ace**  
*A Long Hot Summer*

CD



**Eric Roberson**  
*The Vault-Volume 1.5*

CD

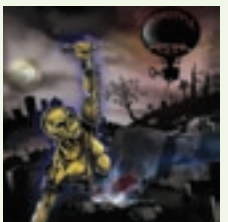


▲ KutMasta Kurt

## ALBUM REVIEWS 09.04

**KUTMASTA KURT + KOOL KEITH**  
*DIESEL TRUCKERS*  
Threshold/US/CD

**DOPESTYLE 1231**  
**KUTMASTA KURT PRESENTS**  
**DOPESTYLE 1231**  
Waxploitation/US/CD



The oft-masked man known as KutMasta Kurt has joined a very elite group of beat-makers who can lay claim to a sound of their own. His particular brand of head-nod-inducing hip-hop tends to showcase heavy, pounding guitars, staccato stabs and stuttering patterns; a heady stew, to be sure, but the more subtle flavors aren't lost. He's laid the foundation for West Coast underground rhymer like Motion Man and Rasco, as well as Philly's Grand Agent. He's also made a name for himself as a top-notch remixer, putting his original sound on tracks for everyone from the Beastie Boys to Linkin Park to Biju Banton; his "Work The Angles" remix practically put Dilated Peoples on the map. But he's perhaps best known for his work with Kool Keith and his many aliases (Dr. Octagon, Big Willy Smith, Black Elvis and Dr. Doom, to name several).

Add to that list Keith's latest role alongside Kurt as one half of Diesel Truckers. Their self-titled debut finds Kool Keith in

his usual polarizing mode—no one's on the fence about his work, either you love it or you hate it. This time, Keith's behind the wheel of a Peterbilt, spouting the endless, lighthearted, puerile non-sequiturs that only he can pull off along with occasional good-natured shit-talking. On "Mental Side Effects," Keith takes potshots at Andre 3000, saying, "I wore the Black Elvis wig/Now you wear it/I took off the wig...you just puttin' it on/I got bored and left LA.../You're just movin' to LA/Are you a stalker?" All the while, Jackie Jasper is yelling "Who's cooler than cool?" over and over in the background.

It's the music, not the lyrics, that sets Diesel Truckers apart from Keith and Kurt's other collabs. Kurt showcases his versatility, deviating from his usual formula and delving deep into keyboard-driven arrangements, from the neck-snapping boom bap of "The Orchestrators" to the double-time bounce of "I Drop Money" ("I drop money down/Now get

that money girl") to the 1988-soundalike funky drums of "M.A.N.E." But his trademark sound surfaces on "The Legendary" and "Bamboozled," as if to prove that he's not doing a musical about-face.

Not content with just being a producer, Kurt has also founded Threshold, the label Diesel Truckers are signed to. He also executive produced Dopestyle 1231's debut effort, an album as sonically dark (and at times darker) as anything Kurt's done before. With murky beats by DJ/producer Tom C and dark tales from Dopestyle (who sounds at times like a demented Gift of Gab), the Dr. Octagon-esque release features cameos by Vast Aire, Del and Motion Man. Add another feather to KutMasta Kurt's wrestling mask. *Ross Hogg*

LISTEN BEFORE YOU BUY.  
OVER 2 MILLION TRACKS AVAILABLE!

VINYL NOW AVAILABLE AT ALL VIRGIN LOCATIONS

Hollywood • New York: Times Square and Union Square • San Francisco • Orlando Walt Disney® World Resort • Chicago • New Orleans • Denver • Las Vegas • Miami • Burbank Sacramento • Costa Mesa • Ontario Mills • Arizona Mills • Dallas: Grapevine Mills and Mockingbird Station • Orange • Boston • Salt Lake City



Evolving Sounds. Part of The Complete Collection. VIRGINMEGA.COM

VINYL AVAILABLE AT ALL VIRGIN LOCATIONS





**RADIAN**

**RADIAN JUXTAPOSITION** Thrill Jockey/US/CD

Austerity is a stereotype that Germanic avant-gardists have earned over the years, and the new album from Viennese trio Radian may not radically alter this perception. But in comparison with their debut, *Rec.Extern*, *Juxtaposition* is downright merry. There's still plenty in the way of digitally composed space—that is, room between sounds, empty industrial wastelands—but where *Rec.Extern* processed the trio's improvisations into digital oblivion, *Juxtaposition* leaves trace elements of live rhythms and hints that this is in fact a trio that *plays* music. Fans of Kammerflimmer Kollektif and To Rococo Rot, take note. *Alexis Georgopoulos*

**ANTIBALAS WHO IS THIS AMERICA?**

Ropeadope/US/CD

With the Afrobeat awakening finally ringing loud and clear across dancefloors nationwide, Brooklyn's Antibalas Afrobeat Orchestra returns to prove they're still the baddest on the block. Their characteristic, churning boombast descends immediately, with the slick guitar and torrential horn storm of the title track and "Pay Back Africa"; it continues later as album closers "Elephant" and "Sister" stretch out darkly hypnotic rhythms into epic, Fela-esque lengths. The band's anti-establishment politics resound throughout, but perhaps loudest on "Indictment," a hilarious, funky *People's Court* send-up that reveals a newfound sense of humor layered over some of the band's most urgent playing. *Jonathan Zwickel*

**THE BEATNUTS MILK ME**

Penalty/US/CD

Throughout their tenure, The Beatnuts have created party anthems amidst a self-induced musical stupor of sex, alcohol and weed. Their latest endeavor, *Milk Me*, finds Juju and Psycho Les again greedily consuming dusty samples and regurgitating them as funky beats to cradle their capable rhymes. Bouncing a playful guitar loop and horns over subtle kicks on "Buggin'" (featuring *Wild Style* rapper Prince Whipper Whip), they again prove that making jams is their biggest vice. The suggestive title and raunchy cuts ("Freak Off" and "Asshole") verify that the Queens duo would rather let other rappers rhyme righteously while they keep their brand of hip-hop a guilty pleasure. *Aqua Boogie*

**BRAND NUBIAN FIRE IN THE HOLE**

Babygrande/US/CD

It's a shitty feeling when your favorite rappers come off an extended hiatus with a brand new album that truly sucks. Fortunately for Brand Nubian, their skills are still intact. Grand Puba, Lord Jamar and Sadat X have reunited after six years for an album that is both conscious and jiggy, a throwback that manages to move forward at the same time. The at-times overly futuristic beats and excessively positive rhymes may not please everyone, but an appropriate balance between lyrical skills and scathing social commentary saves the album. *Stacey Dugan*

**SETH P. BRUNDEL DEVIL'S PAWN**

Aesthetics/US/CD

Part of Beta Bodega Coalition's Algorithm crew, Miami MC/producer Seth P. Brundel earnestly agitates for political and social change without dropping verbal anvils on your noggin. Dead Prez *wishes* they sounded this militant. Brundel delivers his serious-as-prostate-cancer lyrics as if there's no time to waste. *Devil's Pawn* has no choruses, just caustic streams of polysyllabic words pouring out of an artist struggling to maintain sanity while obliquely articulating injustices and hypocrisies. As with El-P, you often feel like you're being harangued on *Devil's Pawn*, but the music's psychedelic and paranoiacally edgy enough to overcome such drawbacks. *Dave Segal*

**BUILD AN ARK PEACE WITH EVERY STEP**

Todosonidos Presenta/US/CD

Slow down, now stop: what does this world need most of all? The answer is peace, and Los Angeles collective Build An Ark, formed in response to the xenophobic hysteria following 9/11, take a step in the right direction with this collection of brief but warm jazz jams. For those on a steady diet of electronics, this organic, largely acoustic session (led by producer Carlos Niño and vocalist Dwight Trible) takes a bit of adjusting to, but it's well worth the effort, particularly on the stately "Vibes From the Tribe," which features legendary trombonist Phil Ranelin. With a deep nod to Sun Ra, Build an Ark's voices reason with the wilderness. *Peter Nicholson*

**DAT POLITICS GO PETS GO**

Chicks on Speed/GER/CD

DAT Politics is laudable for emphasizing the violent delirium and naked psychedelia of cartoon music. It's nearly miraculous that such sounds—schizophrenically bouncing between genres and damning even five-second attention spans—became our childhood babysitters. On *Go Pets Go*, the DAT politicians continue to shove *Rugrats* synth melodies, toy drum beats and time-stretched vocals into a DSP blender, but sans the tinnitus-licking high frequencies and bloody chipmunk squabbles. The result is fine toon pop on par with the "Imagination Land" song from *The Muppet Babies* or John Zorn's *Cynical Hysterie Hour* soundtrack. However, this music might make tykes cry. *Cameron Macdonald*

**DJ NU-MARK & POMO BLEND CRAFTERS**

Up Above/US/CD

This CD comes off as more of a Nu-Mark production showcase than an actual album, but I'm not complaining. These clearly are beats for MCs, not stand-alone instrumentals; they take a fairly basic verse/chorus/verse structure without a whole lot of changes happening. As such, it's good background music but not exactly gripping listening. No matter—Nu-Mark is due a lot more props than he's getting for his production prowess, and maybe this CD will help raise his stock. It's also a great purchase for any aspiring MC in need of some high-quality beats to flow over. *Pete Babb*

**DJ RELS THEME FOR A BROKEN SOUL**

Stones Throw/US/CD

More dusty funk business from Stones Throw, but here they stretch out into broken territory. Yet another Madlib alter ego (this one sharing a spliff with Afronaut, perhaps?), DJ Rels is more about grooves than songs, about moods and beats over choruses and melodies. The result plays like a studio session outtake rather than an album, and I'm left wishing for an objective editor. Nevertheless, the humping, subterranean bass of "Sao Paulo" and spastic inchworm pitch-bends of "Diggin in Brownswood" keep this exploration somewhat engaging. *Peter Nicholson*

**EVENING OTHER VICTORIANS**

Lookout/US/CD

Evening takes the moody overtones of, say, Interpol, washes them out with the up-and-down emotiveness of Mogwai, and throws in a healthy dash of Radiohead's "anything goes" approach to soundscaping. With deep roots in the San Francisco music scene that belie their seemingly short three years of existence (guitarists Bryan Lee Czur and Patrik Sklenar have worked together for over eight years), their sound has evolved into a dreamy yet dramatic assault on the senses that evokes touches of everything from shoegaze to sunshine. Check the climactic tension of "Breast Milk Saves Sixteen at Sea" or the victorious-yet-melancholic "Darmstadt" for fine examples of what everybody else should be listening to. *Alex Pozell*

**MIKE FELLOWS LIMITED STORYLINE GUEST**

Vertical Form/UK/CD

Mike Fellows (who has played with Silver Jews, Royal Trux, Bonnie Prince Billy and others) dishes out nine ditties of bucolic down-home folk/blues on a label more commonly associated with electronic minimalism and Warp-ish IDM. Fellows' twangy voice, gentle acoustic guitar picking, harmonica solos, and the very sparse use of piano, bass and drums makes you feel like gorging yourself on chicken-fried steak and gravy, then kicking back on your country porch for a lazy Sunday afternoon jam session. *Sean O'Neal*

**FROST STEEL WOUND**

Room40/AUS/CD

**FIRES WERE SHOT SOLACE**

Asphodel/US/CD

An ode to the beauty of delay and distortion, the music of both Frost and Fires Were Shot uses treated guitar as its primary source of sound. Frost's own songs are based on improvisations he recorded while living in a deserted cabin along an isolated stretch of Australia's Johanna Beach, whereas Fires Were Shot is an Austin, TX duo whose windswept compositions call to mind kindred spirits such as Stars of the Lid and Windy & Carl. These are two acts working across the world from each other, but with entirely similar purposes and musical frames of mind. *Brock Phillips*

**JEAN GRAE THIS WEEK**

Babygrande/US/CD

Discerning heads already know that Jean Grae has more skills than most rappers—male or female—in the game today. But the mainstream still hasn't come calling, and that fact might have something to do with this collection of radio-friendly joints. Underwhelming and uninspired production from Midi Mafia (50 Cent), Ninth Wonder (Jay-Z) and others doesn't do justice to Grae's shotgun-blast lyrics. Where is The Herbaliser when you need them? Shamefully, *This Week* sounds like it was put together to get some love from *Rap City* or *TRL*. Buy this disc to help Grae make the splash she's already deserves, then put it on the shelf and spin *Attack of the Attacking Things* instead. *Scott Hill*

**GRINGO GRINDER BREAKFAST INCLUDED**

Onitor/GER/CD

Furthering Onitor's talent for seeking out quality innovators to complicate Kompakt's clean precision, Gringo Grinder's debut is a sprawling collection of sexually-charged, electro-tinged techno



**WILEY**

**WILEY TREDDIN' ON THIN ICE XL/UK/CD**

Don't waste your time trying to describe what sort of music this is. Not even Wiley is sure. His debut single, "Wot Do U Call It?," poked fun at the multitude of names the genre demands, from grime to eski to sublow. What *is* important is that this new mutant form of two-step has thrown up its second genre-defining star. Along with Dizzee Rascal (whose *Boy In Da Corner* album he helped produce), Wiley is at the forefront of the London scene that takes the dead body of UK garage and turns it into something far darker, blending elements of ragga and hip-hop with crazy computer game bleeps and squelches. On top of this raw, avant-garde innovation, Wiley tells tales of his urban existence that center around mindless violence, low expectations and screwed-up relationships. Slightly too long for those not used to such sonic kickings, the album's *tour de force* is the astounding "Special Girl" and the ground-breaking "Treddin' On Thin Ice." Stunningly creative, this is an amazing piece of self-expression and the most original British album so far this year. *Rob Wood*

shuffle. The majority of *Breakfast Included* consists of bass-belt-ing analog floor-fillers, but the real revelation is the three phenomenal vocal tracks, which make mere masticated mush out of all the bandwagon-jumping synth silliness out there. Yummy, yummy *Breakfast*. *Brian Paul*

**I ALMOST SAW GOD IN THE METRO**

SILVER DUST OF THE FUNK AGE

Cracked Egg/US/CD

**BLOOD ON THE WALL**

BLOOD ON THE WALL

The Social Registry/US/CD

Hooks. You gotta be careful around those fuckers, because they can *gut* you. Both Atlanta's I Almost Saw God in the Metro and Brooklyn's Blood on the Wall have got gritty hooks, and both sound like they emerged from the grime-caked, roughly hewn backrooms of the upper Northeast. Almost Saw God casts harsh fluorescent light onto modernism's paranoid lineage, with the trio's L.E.S. gallery installation guitar clang, strict timetable chug and squiggly analog synth wheeze recalling Cabaret Voltaire, Brian Eno, Joy Division and Gary Numan. Blood, meanwhile, scrawls hyper-kinetically bouncy, shambhalic boy-girl/braying-whispery dynamics on a 4AD/SST template familiar to fans of indie rawk's late '80s rise, bookended by influences from Violent Femmes, The Pixies, Sonic Youth's *Daydream Nation* and Pavement's reedy tone. *Tony Ware*

**GREGORY ISAACS OPEN THE DOOR**

RAS—Sanctuary/US/CD

Isaacs helped pioneer the lover's rock genre, and it's no surprise that this album—his latest in a discography that's much longer than this review—has him crooning in more of the R&B-inflected reggae style that was popular in the '70s and '80s. Isaacs, whose been performing since his teens in late 1960s Jamaica, gives songs like "She's Gone," with its great horns, and "Never Knew Love" the kind of sadness that doesn't stop you nodding along. Though this isn't the most innovative reggae album out these days, Isaacs still has a voice that can walk between love and lovelessness with heart-breaking ease. *Luciana Lopez*

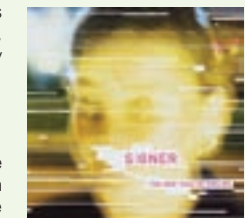
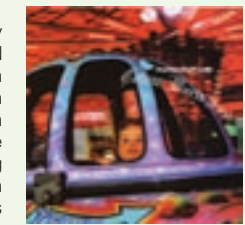
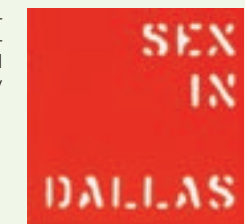


Photo: David LaRocca





## CRACKHAUS

### CRACKHAUS SPELLS DISASTER...Mutek/CAN/CD

Montreal producers Steve Beaupré and Scott Monteith (a.k.a. Deadbeat) subvert the notion that minimal tech-house is a sober affair executed with stoic severity. Crackhaus cram more frantic frivolity (and insanely intricate sound design) per bar than anybody this side of Akufen or Rip Off Artist. *Spells Disaster...* captures the duo in a convulsive creative crucible, out of which comes seven tracks and four remixes (including those by Mole, Mike Shannon and EGG) that tickle funny bones with as much panache as they move asses. There's a certain novelty aspect to Crackhaus' sound palette, but the ingenious way they warp incongruous elements (blues harmonica, bottleneck guitar, seductive female jazz vocals) into crazy concatenations within a microhouse context negates any biases against sonic goofiness. *Spells Disaster...* is an antic renovation of the (micro)house that Matthew Herbert built. *Dave Segal*



### JIMI TENOR BEYOND THE STARS Kitty-Yo/GER/CD

Jimi Tenor renamed himself after his favorite instrument—the tenor sax—and his love of woodwinds and brass remains after a 10-year career. Just listen. A Finnish native, Tenor toes the line between the sincerity of homage and hipster irony, melding jazz, lounge and some strains of rock and funk. Opener “Barcelona Sunrise” oozes like candy syrup, while “Moon Goddess” brings in strong horns. Sometimes he falters, as with “Sirens of Salo,” whose tweeting birds don’t help the choir vocals much. But then Tenor comes back with the subtly epic, subdued “Gamelavad,” and all is forgiven. *Luciana Lopez*

### JOHN B IN:TRANSIT Beta/UK/CD

Whether it’s that cool outfit he’s wearing, his new wave hairdos or his genre-bending modernism, John B rocks drum & bass beats with clear-cut ‘80s overtones. On *In:Transit*, B pummels us with an array of monster foghorn basslines, Metalheadz-ish tech-step roughness, blissful vocals that could float gracefully through sets by BT or Oakenfold, and the snarling smeared-lipstick-raunch of electroclash à la Miss Kittin and Adult. Right when the drum & bass movement seems to be slowly fading out, John B shocks us with one of the more cutting-edge albums the genre has ever heard. *Sean O’Neal*

### JOSÉE LOST SOULS DANCING Inertia/UK/CD

In an age when producers and artists approach their products with a kitchen sink mentality (“If it’s got a decent hook, let’s chuck it in!”), it’s refreshing to encounter an artist who opts to walk a quieter, more introspective path. Josée Hurlock is one such artist. First heard on Hefner’s long-player *Residue*, this gossamer-voiced chanteuse easily sucks you into

her cozy, warm cocoon with a haunting album that is pure poetry without the pretense. A stunningly beautiful debut that will stir you viscerally. *Juné Joseph*

### KRS-ONE KEEP RIGHT Grit/US/CD

With crustier beats and crankier rhymes, *Keep Right* kicks the teeth out of last year’s *Krystle*. Evidently, KRS-One has been stewing since the summer of 2003, watching the rise of ever-phonier politicians and ever-schlockier commercial rappers; he uses that anger most productively on “You Gon Go?” Although the emcee’s *raison d’être* hasn’t changed since the ‘80s—when “real hip-hop” bravado had more bite than it does today—he addresses current international politics with the appropriate degree of urgency. Even if KRS isn’t contributing anything new to hip-hop, he still retains his position as one of the genre’s standard-bearers with *Keep Right*. *Rachel Swan*

### LOS AMIGOS INVISIBLES THE VENEZUELAN ZINGA SON VOL. 1 Luaka Bop/US/CD

With an album title that translates to “Venezuelan fuck-fest,” you know what these guys have on their mind. The six horn dogs of Los Amigos Invisibles—a few years older but hardly all grown up—return with their third release on David Byrnes globe-spanning Luaka Bop imprint. This time their trademark sweaty Latin funk is polished silvery smooth by original Nuyoricans Masters At Work, whose production influence shines within the album’s glistening keys, snappy boogaloo breaks, and subtle electronic hum. Like a good party, the album teases initially with loungy atmospherics, but by the end of the last track you’ll need a cold shower and a slap in the face. *Jonathan Zwickel*

### CHRIS LOWE THE BLACK LIFE Female Fun/US/CD

Seeing so many unheralded artists from hip-hop’s golden age finally getting their just due is a beautiful thing for b-boys who remember the golden age. Hearing said artists put out contemporary albums is a mixed blessing, though, as *The Black Life* demonstrates. An interlude reminds listeners that Lowe and Dooley-O are the ones responsible for bringing the classic Skull Snaps break to hip-hop, but elsewhere, Lowe’s attempts to modernize his sound bring pedestrian results. It’s not a bad album by any stretch, but Lowe leaves his comfort zone to attract younger listeners when he might have been better served sticking to his strengths. *Pete Babb*

### LUCIANO SERIOUS TIMES VP/US/CD LUCIANO LESSONS OF LIFE Shanachie/US/CD

Luciano began singing in church in Jamaica, and decades later his consciousness and spirituality continue to underpin his reggae albums. *Lessons of Life* ranges from the religious, like “Humble Yourself” (which also appears in a second version with Tony Rebel), to the sweetly romantic, like “Love Affair.” Biggest quibble: the disc runs well under an hour. *Serious Times* lasts a good while longer—mostly a welcome treat, thanks to the R&B sounds of “Love Will Make It” and the self-love theme “Satisfy Yourself.” But the album does sometimes drag; on tracks like “Just Talk to God,” for example, Luciano preaches too much for this layperson. *Luciana Lopez*

### MANTLER LANDAU Tomlab/GER/CD

Tomlab has aligned themselves mainly with idiosyncratic sensitive singer/songwriter types in the past. And Casiotone for the Painfully Alone and Patrick Wolf’s obscuring of their voices via distorted synth torrents and electro theatricality, respectively, has only served to plaintive, oozing humanism. On *Landau*, Mantler bears his Elton John-loving, A.M. radio-listening, lounge-crooning soul in a comparatively very naked way. He uses just his voice to belt out sing-along choruses that would make Tom Jones blush, while the production suggests a Miami-bass and slow jam-obsessed Drag City Records engineer jumped ship. An acquired taste, certainly. *Brian Paul*

### CHRISTIAN MARCLAY DJTRIO Asphodel/US/CD

The *sounds* of vinyl—the surface noise that amasses ticks and pops and accidental stylus scratches over time, and the sharp snaps of it getting broken into bits—intrigues Christian Marclay more than its musical content. In his DJ improv project, djTRIO, he shares space with a changing lineup of two other deconstruction turntablists; members include this album’s collaborators DJ Olive, Toshio Kajiwara, Erik M and Marina Rosenfeld. The results resemble an archeological excavation where whirlpool scratches, microtones and samples of thrift store-mined cheese fly around like poltergeists released from a tomb. An uneasy trip, but far more adventurous than instructional video-taught flare scratches over clichéd breaks. *Cameron Macdonald*

### MASH OUT POSSE Fast Life/US/CD

M.O.P. loses none of their aggressiveness here, even though this album steps outside their usual range for a style they’re branding “hood rock.” A hard-edged mix of guitar and rap, it’s the hybrid album Limp Bizkit would never have the balls to make. But it’s a risk for M.O.P., who came together with NYC band Shiner Massive to lay down these remakes of their previous work. Overall this album works, as on “Hilltop Flava,” their muthafucka-laced version of the Beasties’ “No Sleep Til Brooklyn.” But some tracks lose in translation, like “Robbin’ Hoodz,” their new version of “Ante Up.” *Luciana Lopez*

### MASTA KILLA NO SAID DATE Nature Sounds/US/2XCD

Masta Killa, the elusive ninth member of the Wu-Tang Clan, finally delivers his solo effort, but *No Said Date* feels more like an unofficial Wu reunion due to the all-inclusive roster of clansmen MCs and producers. Although the “High Chief” doesn’t have as much charisma as some of his other Wu brethren, he holds his own on the RZA-produced “No Said Date” and string-tinged “Last Drink.” And, as worldwide Wu freaks patiently await a new posse album, they will be more than satisfied bumping around in Masta Killa’s chamber. *Ryan Romana*

### THE ORB BICYCLES & TRICYCLES Sanctuary/US/CD

The doctor is back in. Ex-Killing Joke roadie Alex Paterson and cohorts (including Jack Dangers, lady MC Soom T, Kompakt’s Thomas Fehlmann and KLF-er/fellow Orbster Jimmy Cauty) roll out *Bicycles & Tricycles*. It will never be 1992 again, but the familiar wash of envirotextures and goofy BBC samples is still welcome. Ambihouse ur-fathers Eno and Tangerine Dream are likely proud of the good Dr.’s noodlings with downbeats, leftism and electro-drugs for the auditory tract. And Paterson’s organically altered humor persists into the 21<sup>st</sup> century through ever-seamless mixes that meld Bomb the Bass with Kraftwerk, for instance. Paterson espouses 12-year cycles—the loopy Orb has come full circle. *Stacy Meyn*

### PAIK SATIN BLACK Strange Attractors/US/CD

As my friend says, half-horrified half-confused about one drunken coupling, “It was just so *naked so fast!*” Paik’s *Satin Black* ain’t no making out—it’s post-rock gets naked real fast with the first three of its five long tracks practically leaping out of the gate already at full pitch and staying there throughout the whole duration of this mini-album. *Satin Black* is full of crashing cymbals, hypnotically droning guitar waves and swarms of feedback, with “Dizzy Stars” being the lone track that mildly teases with its push and pull of volume. Getting down immediately is hot, but maybe a little seduction is hotter? *Selena Hou*

### QUANT Lax/US/CD

More Gonkyburg goodness! It’s getting hard to keep up with all the goodies coming out of Gothenburg, Sweden, but young Jonas Quant is definitely one to keep tabs on. Hot on the heels of his smash collaboration with Ernesto, “Tryin’,” comes this smooth album of round basslines, crisp broken beats and sweet vocals. Sometimes *Getting Out* gets a little too slick, like on the overly lounging “Come And Go,” but on most tracks, like the squelched and choppy “Chills & Thrills,” bilingual vocals, Quant’s strong drum programming, and deft song structures make for an engaging new chapter in the Swedish story. *Peter Nicholson*

### RADIO 4 STEALING OF A NATION Astralwerks/US/CD

On the heels of storming dancefloor hottie “Electrify,” Radio 4 comes with the first entirely political dance punk album of the 2000s. It’s hardly The Clash’s *Combat Rock* and definitely no Public Enemy *It Takes A Nation of Millions to Hold Us Back*, but it has its charms, notably the echoing sonic stew of “No Reaction” and the Brit Pop touches and infectious bassline of “Transmission.” Mostly though, the album finds the band trying too hard—their calls to action aren’t backed up by any anarchy in the music itself, reminding one that sometimes a gripping groove is often the most salient revolution. *Vivian Hoat*

### THE REMOTE VIEWER YOU’RE GOING TO LOVE OUR DEFEATIST ATTITUDE City Centre Offices/UK/CD

This mini-album intends to bowl you over with The Remote Viewer’s new, more mature sound—including the addition of rambling cello cutting through the

static-charged hiss of “Listening to Ballad of the Band” or the secretive sounds of Nicola Hodgkinson’s singing on a few tracks. Despite striving more towards seriousness, The Remote Viewer still displays personality, which shines through every little effect they put on each sound. As amplified hums, hisses and clicks meld magically with delicately plucked guitars, rolling basslines and scattershot percussion, their premonition of a title becomes quite true. *Brian Paul*

### RHYTHM KING AND HER FRIENDS I AM DISCO Kitty Yo/GER/CD

The first time I heard this feminist trio they were singing about the “boyish closet” dilemma of getting dressed when “everything looks queer today.” Their song “Pants”—a funky curiosity full of breakbeats, samples and wobbly guitar—appeared on the Tsunami-Addiction comp *Toxic Girls*, and I had been wanting to hear more ever since. More catchy, nervy, eclectic electro is what appears on their full-length debut *I Am Disco*, which is sung in English, French and Bulgarian. Grappling with queer issues, work issues, body issues and political issues, their content fits the attitude of this dissident disco party. *Liz Cordingley*

### ROBAG WRUHME WUZELBUD “KK” Kompakt/GER/CD

The mysterious German producer Gabor Schablitzhi (a.k.a. Robag Wruhme) reassures us that sleek, minimal tech-house is alive and well with this gorgeous new album. Schablitzhi’s tracks pulse with lush doses of melody and rhythm, and he shows a natural hand for shaping lo-fi minimalism amidst funky, jacking techno (not the easiest skill). Check the deeply sexy, bare basslines of “Mensur,” caressed with the warm touch of ambient melody, and the strange, blues-infused downtempo cut “K.T.B.” A vinyl must-have for even the pickiest DJs. *Janet Tzou*

### ROMANOWSKI PARTY IN MY PANTS Future Primitive/US/CD

Usually a mix so ecstatically upbeat and shamelessly funky wouldn’t show so much innovation, but Swiss-born SF stalwart producer/DJ Romanowski has long



## JAMES T. COTTON

### JAMES T. COTTON THE DANCING BOX Spectral/US/CD

Tadd Mullinix is one versatile and scary mofo. After smacking around drum and bass (with Soundmurderer) as SK-1 and hip hop as Dabrye, he transforms into James T. Cotton to delve deep into the dark heart of classic house and techno. But where Dabrye assembled hip hop out of small, clean squares of sound, here Mullinix takes the appealing structures born in Chicago and Detroit and pushes them off-balance with raw bits of noise and repetitive samples precision-engineered to induce nervousness and ecstasy in equal quantities. “The Drain” is acid house gutted and drained, leaving acid lines cruelly ping-ponged between the beats. “Distant Trip” detunes in your ears even as your feet mirror its shuffle. James Cotton’s 808s tick away, but the expected release goes unfulfilled—instead of looking up and waving into the lights, you stare down at the gritty concrete floor with jaw clenched, body pummeled by sound. *Rob Geary*





excelled at pulling off high wire stunts in oversized clown shoes. It takes serious skill and a lot of chutzpah to bounce from The Darkness-style cockrocking swagger to electro-fried breaks to flute-looped hip-hop samba in 36 minutes, but Roman brings it all to the front without leaking technique out the back. This is no novelty mashup, but one man's deeply expressed, nearly saintly devotion to rocking the party. The smile on your face will be as wide as the shake of your hips. *Jonathan Zwickel*

**SAGOR & SWING ORGELPLANETEN**  
**PATRIK TORSSON KOLVATESERENADER**  
Hapna/SWE/CD

Departing from the more melancholic meanderings of the past three LPs, Sagor & Swing add a Moog and an accordion for the enhanced finale. Fans will surely wet themselves with glee, and sorrow, as the pair kick off the project with proper grace and deliver a '60s-inspired Northern Euro jam out that is totally groovy. Patrik Torsson tenders us a Godardian decomposition that features spoken vignettes (in Swedish) from his storied days as deck hand on an oil tanker. There is something richly organic and elegantly delicate about his tapestries; the sea's mist is palpable, even for those who don't speak Swedish. This is mature without being parental, developed without being gentrified. *J. David Marston*

**THE SAINT GROWN FOLK MUSIC**  
Uncle Junior-7 Heads/US/CD

*Grown Folk Music* is an interesting one. Conceived by the loftily named The Saint, it can't decide if it's deep house or hip-house. Nonetheless, it's a good album with a few choice cuts—mainly they're growers, not showers. Influences aplenty abound production-wise, with such acts as MAW and Organized Konfusion springing to mind, but lyrically this lacks edge. Then again, with a name like *Grown Folk Music*, I guess it would. *June Joseph*

**ULRICH SCHNAUSS**  
**A STRANGELY ISOLATED PLACE**  
Domino/US/CD

Some entries in the ambient genre have wandered close to that dreaded "new age" precipice where one false move lulls the listener to sleep whilst visions of pony-tailed pianists occupy the alpha waves. On his sophomore album, Berlin's Ulrich Schnauss does tempt meditation with his blissed-out slow builds. But he avoids the plunge by combining iridescent atmospherics with lively beats and the dithering wall of sound first fashioned by My Bloody Valentine; this is actually more reminiscent of peers Slowdive, but with less ache. Schnauss may be isolated, but he's not asleep—he keeps the ambient landscape fresh by balancing it with uplifting reveries and a rhythmic grip on the senses. *Liz Cordingley*

**SEX IN DALLAS AROUND THE WAR**  
Kitty Yo/GER/CD

Self-confessed "French slackers" Sex in Dallas create an interesting musical melting pot that moves one or two steps beyond your typical electro fodder. Lead singles "Berlin Rocks" and "Everybody Deserves to be Fucked" highlight the band's progressive approach to composition and production, while "5 O'Clock" and "Songs of the Beach" provide a mellower respite from the otherwise omnipresent four/four beat. SID's constant chatter over the tracks does come off as a bit self-indulgent at times, but overall this is a fine debut from an act that definitely makes the effort to push things further. *Alex Poell*

**SIGNER THE NEW FACE OF SMILING**  
Carpark/US/CD

More low-key shimmer and magenta shine from the Carpark roster. *The New Face* feels muted, just short of vibrant, in its light glitch 'n' glow, but the processed guitar wails that Signer pulls through the beats make for a nice sandpapery feel. *The New Face...* also features drowsy vocals (as on "Machines at Low Tide") that lead the way until distorted guitars openly yawn. "Hurricane or Sunshine" is perhaps the climax of Signer's style, with its delicate little skip definitely putting a new kind of shy smile on the face of your CD collection. *Selena Hou*

**SIZZLA JAH KNOWS BEST**  
Ras/US/CD

Sizzla, the hardline dancehall Rastafarian, scores another rootsy revival with this, his third (!) album of 2004. Keeping a pace of nearly four to five full LPs a year could drive even the most fervent fan broke, but the skillet keeps cooking, and it only looks to be heating up. Diehard fans will applaud, but the production on *Jah Knows Best* is canned in parts, leaving some of the most potent lines wobbling on their own. Nonetheless, Sizzla's conscientious meanderings are lyrical nourishment for anyone who thinks dancehall relies too little on verbal substance. Still, beats are important, and it's a shame these poetics are paired with utterly predictable reggae rhythms. *J. David Marston*

**SMASH TV BITS FOR BREAKFAST**  
Bpitch/GER/CD

Berlin-based duo Holger Zilske and Michael Schmidt make the kind of glitchy, effects-processed noisy drum machine mish-mash that conjures up images of robots line dancing. A sharp, disjointed funk flows through the best of these tracks, like the machine-made splice and dice of "TV Is Talking" and "Luv 4 Luv." Other cuts aren't quite as compelling, due to a grating overuse of sappy elements (the cheesy vocal effects on "Sad" and "Everyone's A Star" are a bit much). Assuming the album title means anything, it will be interesting to see what's for lunch. *Janet Tjou*

**ROB SONIC TELICATESSEN**  
Definitive Jux/US/CD

Armed with an arsenal of new-and-old-world technology, and primed to spread his funk-drenched vitriol across the world, Rob Sonic is indie hip-hop's newest jack popping out of the box. He lives up to the Def Jux hype, mostly because his vocal delivery steamrolls forward without looking back and his beats sound nothing like the Casio-happy crap bumping on MTV or BET. He's not afraid to go angular on tracks like "Behemoth" or channel Bambaata on "Shoplift," and you know what they say about confidence. The guy's got it in excess, which makes *Telicatessen* a capable debut from a head-bobbing badass. *Scott Thill*

**SPAM ALLSTARS CONTRA LOS ROBOTICOS**  
MUTANTES  
Spamusica/US/CD

Like a stroll down South Beach's Collins Avenue, the Spam Allstars bristle with the swank and sensuality of an Afro-Cuban beachside paradise. Over the past year they've been blowing up club residencies




**MR PROJECTILE**

**MR. PROJECTILE SINKING** Merck/US/CD

David Toop has spoken of "nostalgia for the future," and this is it. Mr. Projectile's *Sinking* contains music honed and plied with incredible focus, cured and steeped with painstaking care. It doesn't follow the maniacal minimalism that currently holds the hangers on. It has soul, without mimicking it; it has history, without aping it. The tones and textures of this album are incredible in their delicacy and wisdom. It plumbs the depths of percussion and comes up with polished and well-hewn bass, big enough for the best wall of sound. Often, *Sinking's* mix of broken IDM sounds, mutated breakbeats, and luxuriant cadences defies categorization, so don't try too hard to fit this into one genre. Just know that it's huge, meaningful and smart...and stunningly beautiful. *J. David Marston*


**RADIOINACTIVE AND ANTIMC**  
FREE KAMAL



DISTRIBUTED EXCLUSIVELY BY REVOLVER USA - WWW.MIDHEAVEN.COM  
TO LEARN MORE ABOUT MUSH AND FOR FREE MP3S VISIT WWW.DIRTYLOOP.COM

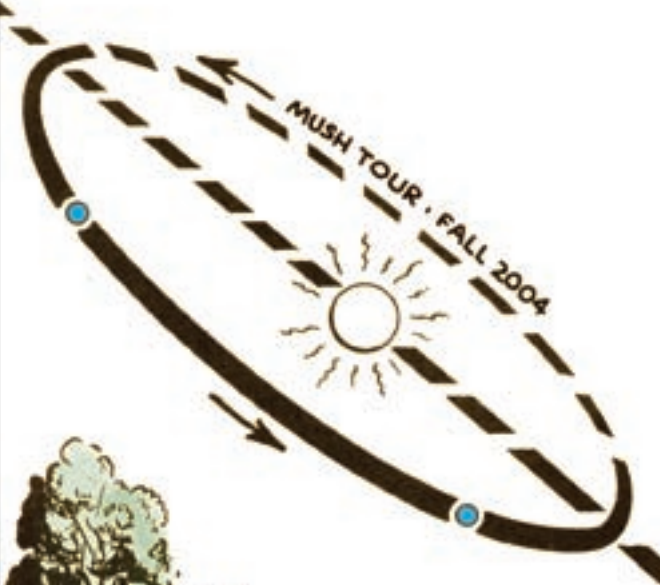
why? odd nosdam doseone  
**cLOUDDEAD**  
— ten —

A brilliant swan song. CMJ  
Easy listening it ain't, but once you get it, it's golden. Magnet  
The trio forge something genuinely original with their word play. Uncut  
From the moment of the woozy refrain at the heart of the opening number, it's clear 'Ten' is not going to disappoint. Mojo  
It's impossible to convey the brilliance of this album without adding to the list of pretentious pundits doing cLOUDDEAD injustice. XLR8R  
For all their seeming disparateness, there's an abiding beauty about 'Ten', as well as an underlying intensity. The Wire  
Is it the best album of the year so far? Yes. Certainly. Post Everything  
Unquestionably, cLOUDDEAD have arrived. Pitchfork



DISTRIBUTED EXCLUSIVELY BY REVOLVER USA - WWW.MIDHEAVEN.COM  
TO LEARN MORE ABOUT MUSH AND FOR FREE MP3S VISIT WWW.DIRTYLOOP.COM

**HER SPACE HOLIDAY**  
DAEDELUS . NEOTROPIC . OCTAVIUS . THAVIUS BECK



MUSH RECORDS

MUSH TOUR FALL 2004  
**HER SPACE HOLIDAY**  
DAEDELUS  
NEOTROPIC  
OCTAVIUS  
THAVIUS BECK

25+ SHOWS THIS  
SEPTEMBER/OCTOBER  
ACROSS THE USA AND CANADA



TOUR BOOKED BY GROUND CONTROL - GROUNDCONTROLTOURING.COM  
DISTRIBUTED EXCLUSIVELY BY REVOLVER USA - WWW.MIDHEAVEN.COM  
TO LEARN MORE ABOUT MUSH RECORDS AND FOR FREE MP3S - WWW.DIRTYLOOP.COM



in Miami and Manhattan, rubbing their cocoa butter funk across crowds of slick salseros and dreadlocked bohos alike. Live horns, flute, timbales and guitar float through the groove while DJ Spam's subtle scratches and a bass-heavy 808 throb throw dancers into the deep end. Their fourth LP is lushly organic and feverishly danceable, blurring the lines between live and dub with seamless production and blissed-out songwriting. Believe it or not, Spam is the *sabor* you're looking for. *Jonathan Zwickel*

**STRING THEORY RADIOVALERIAN AM-BOY CLAYTON'S HIDEOUT**  
Wobblyhead/US/CD

Brief, but quality, compilation appearances set a high standard for String Theory, heroes of Skam-approved neo-electronics, but they've issued a surprisingly so-so full-length. The staccato electro of Lenky tribute "Duppy Track" and the Kompakt-referencing "Satellite" are great, but the first half of the album is still left sounding indistinct. Am-Boy has quite the opposite problem. At times sounding like a Scott Herren that's not afraid of, gasp, smiling brightly, Clayton's *Hideout* is a Technicolor *tour de force* of inventive, sound-splattering life. *Brian Paul*

**TIN HAT TRIO BOOK OF SILK**  
Ropeadope/US/CD

On a darkened hilltop above a grassy, windswept plain, in the creaking attic of an ancient clapboard house, Tin Hat Trio spins out rustic, mournful chamber music to old ghosts, dust-coated mice and anyone patient enough to listen. Using a variety of acoustic instruments (mainly guitar, violin, and accordion), the band evokes haunted memories of forgotten musical styles: bluegrass, flamenco, Gypsy jazz and classical Eastern European waltzes are all woven into their evocative mix. With so many ideas flourishing, these compositions should run longer and delve deeper; most ignite a flickering spark but never stoke it enough to let it truly burn. *Jonathan Zwickel*



**UP, BUSTLE & OUT CITY BREAKERS**  
Media Creative/US/CD

UBO are still sending out the stoney vibe, son. Humid grooves touched with light horns, you know? But with *City Breakers*, Up Bustle & Out's stepping away from the Peruvian flutes and *radio rebelde* politics of past albums and heading into some rooftop reggae dub, and it's a nice trip. "Bob Your Head" has a smartly snappy rap. "Rainbow," a full and satisfying dub mix, has a slowly wavering horn that floats up thick and hazy like the blur of hot air rising from a summer sidewalk. And "Dance Your Troubles Away" is the mandate your citystompin' ass won't be able to resist. *Selena Hou*

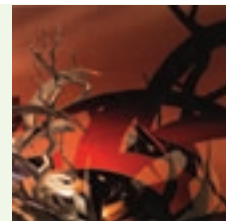
**VENETIAN SNARES HUGE CHROME CYLINDER BOX UNFOLDING**  
Planet-Mu/UK/CD  
**VENETIAN SNARES HORSE AND GOAT**  
Sublight/CAN/CD

If "edutainment" is needed for so many desperate high schools, maybe Aaron Funk's music should be played in calculus classes. As Venetian Snares, he makes number crunching seem awfully sexy, and he nails the classic, zigzagging, DSP'd beat on his two latest releases. This EP's standout, "Weinerpeg Mannertoeba," sets a department store keyboard-line against the gnarliest breakbeats heard since Squarepusher's "Chin Hippy." But be warned: *Horse's* inner sleeve is a Freudian study in *hentai* porn that should not be viewed by the overly religious, bedroom-spying parents or pubescent girls who love Blow-Pops. *Cameron Macdonald*

**VHS OR BETA**

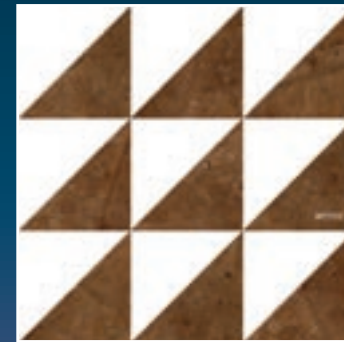
**VHS OR BETA NIGHT ON FIRE** Astralwerks/US/CD

Meaty and metronomic, wringing cascades of reverb-caked strut from the same Gibson SG's that AC/DC scratched like a case of the crabs, Louisville quartet VHS or Beta emerged in the late '90s with the goal of translating the filter funk of Daft Punk to the indie rock dive bars. Making a name on stage and an EP on the band's own label, VHS or Beta follows up the promise of 2001's six-song *Le Funk* with the full-length *Night on Fire*, with production assistance from Adam "Mocean Worker" Dorn. Rhythmic throbs and cabaret swirls still form their foundation of sound. VHS or Beta songs well up your vision with glitter-strewn nebulae—it's like getting LASIK surgery from a disco ball. But what's different on *Night On Fire* is that VHS or Beta has appropriated The Cure's affected wowl, favoring, however, that group's jaunty moments rather than their jagged and dirge-like mood swings. Despite utilizing some newly strangled chords, VHS or Beta is pogo more than post-punk, bobbing pop ricocheting from flickering facets. *Tony Ware*



**VIKTOR VAUGHN VENOMOUS VILLAIN**  
Insomniac/US/CD

MF Doom's first outing as Viktor Vaughn, *Vaudevillain*, was a masterpiece of ingenious, funny lines made all the funnier by Doom's deadpan delivery. *Vaudevillain* demanded a follow-up album, and while this second outing is quite good, the law of diminishing returns is in effect here. The biggest culprit in the reduced quality is the production, which can be blazing ("Dope Skill") at times but in general is spotty. VV albums are more about rhymes than beats, and the rhymes are still tight, but they have slightly less panache than the original Vaughn. Still, so what if it doesn't live up to its predecessor? The fact that it's a good album is recommendation enough. *Pete Babb*



**AEROC**  
*Viscous Solid*  
Stunning guitar ambience from Geoff White (Force Inc. Trauma): "Delicate, wondrous and inspiring" (BPM)



**FAT JACK**  
*Cater To The DJ Vol.2.*  
Legendary LA underground producer, Fat Jack, releases his highly anticipated sequel featuring guest appearances by Aceyalone, Swollen Members, Abstract Rude and many more.



**JAZZINHO**  
*s/t*  
Sophisticated blend of dance and nu-jazz rhythms from Da Lata members Chris Franck and Guida de Palma.



**LANGOTH**  
*Sentimental Cooking*  
Reinterpretations of Sunshine originals from Nigel Hayes, Frankie Valentine, Madrid de los Austrias, and more.

**Knot of the Month: The Clove Hitch**

**This is a very important knot of only theoretical value.**

**Without extra support, it is untrustworthy in any situation, except as a crossing knot.**



**JOSEPH MALIK**  
*Aquarius Songs*  
Songs of politics and social awareness blending lush chords, orchestras and beats produce his finest album.



**MASTA KILLA**  
*No Said Date*  
The highly anticipated solo debut from Wu-tang Clan member Masta Killa completes the Wu-tang saga. *No Said Date* features the entire Clan with production from RZA, Mathematics and True Master. A hip-hop classic.

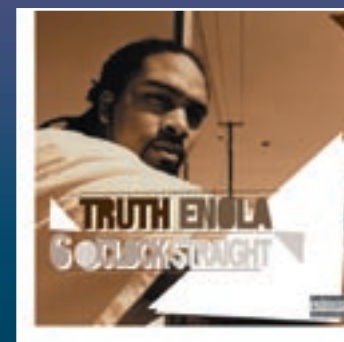


**SONOLUCE**  
*s/t*  
Wicked nu-jazz release from a musical collective that fuses live musicians with electronics and visual arts.

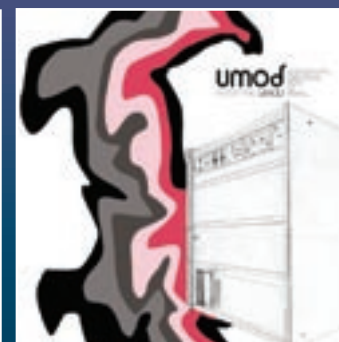


**TAXI**  
*Accessory*  
Two years after their debut release, the UK based duo return a new: *the Accessory*.

AVAILABLE AT:  
Amoeba - SF & LA • Armand's - Philadelphia • Aron's - LA • Atomic - Milwaukee • Bent Crayon - Cleveland • Criminal - Atlanta • Cue Records - Philly • Flat Black & Circular - East Lansing • Gramophone - Chicago • HipHopSite.com • Kim's - NYC  
Let It Be - Minneapolis • Newbury Comics - MA • Other Music - NYC • Park Ave - Orlando • Plan 9 - Richmond • Respect Records - Seattle • Sandboxautomatic.com • 33 Degrees - Austin • 360 Vinyl and Clothing - Portland • Twist & Shout - Denver



**TRUTH ENOLA**  
*6 O'clock Straight*  
De La Soul protégée Truth Enola finally delivers his long awaited debut album, *6 O'clock Straight*. For fans of Mos Def, Talib Kweli and the Roots.



**UMOD**  
*Enter The Umod*  
Domu has flipped the script. A solid electronic venture that mixes House, Brazilian and breaks.

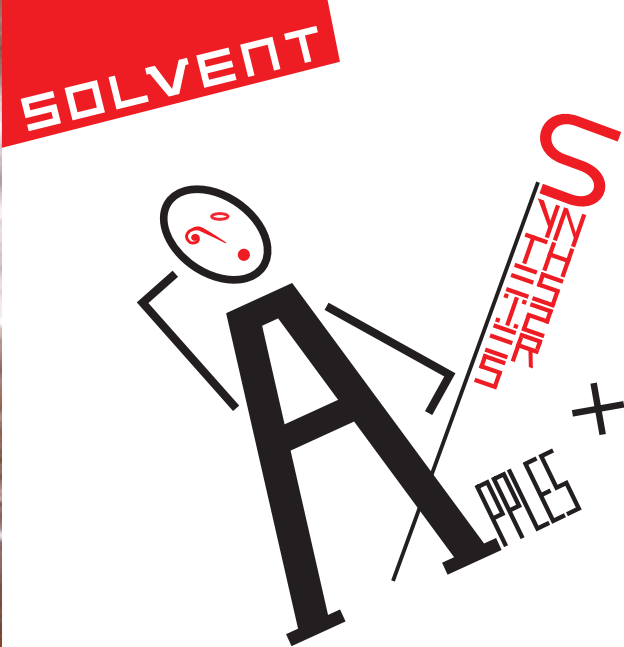


**THIS IS HOW WE LOUNGE**  
*Various Artists*  
Musicians dine and jam at Michael Langoth's place. The result: a tasty album of beats & vibes.



**JAMES ZABIELA**  
*Alive*  
Layering different sounds with the aid of two Pioneer CDJ1000s, an FX unit and a pair of Technics 1210 Turntables, James' hands and ears don't let up for a second, leading the listener on a breathtaking musical journey over the course of *ALIVE's* two discs.





- |  |   |   |   |  |   |  |   |   |   |   |   |
|--|---|---|---|--|---|--|---|---|---|---|---|
|  |   |   |   |  |   |  |   |   |   |   |   |
| <b>JAMES COTTON</b><br>PRESS YOU<br>BODY EP<br>12"<br>SPC-16 | <b>PETER GRUMMICH</b><br>SEAROOM<br>12"<br>SPC-17 | <b>LUSINE</b><br>FLAT REMIXES<br>12"<br>GI-27 | <b>KILN</b><br>SUNBOX<br>CD/LP<br>GI-28 | <b>DYKEHOUSE</b><br>MIDRANGE<br>CD/LP<br>GI-33 | <b>AEROC</b><br>VISCIOUS SOLID<br>CD<br>GI-30 | <b>AUDION</b><br>KISSES<br>12"<br>SPC-15 | <b>JAMES COTTON</b><br>THE DANCING BOX<br>CD/2XLP<br>SPC-18 | <b>MATTHEW DEAR</b><br>BACKSTROKE<br>CD/MINI LP<br>SPC-21 | <b>GEOFF WHITE</b><br>INCE<br>12"<br>SPC-19 | <b>OSBORNE</b><br>ARRIKA<br>12"<br>SPC-20 | <b>CEPIA</b><br>DOWERY EP<br>12"<br>GI-31 |

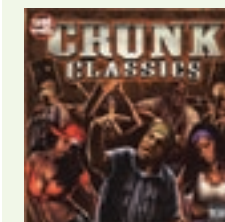
LISTEN, PERUSE AND BUY AT [GHOSTLY.COM](http://GHOSTLY.COM) AND [SPECTRALSOUND.COM](http://SPECTRALSOUND.COM)



# COMP REVIEWS

## 09.04

**CRUNK CLASSICS**  
TVT/US/CD



▲ **Three 6 Mafia**

Is crunk coming to an end? This is the indisputable subtext of D-12's "40 Oz.," a Motor City posse cut that simultaneously mocks and profits from the genre in question in the cynical, having-it-both-ways style which has become Eminem's posse's hallmark see their boy-band send-up, "My Band"). While "40 Oz." contains most of crunk's characteristic elements—shouted choruses, one-fingered synth riffs and that crushing bottom end—it is curious indeed to find post-millennial pop's poet laureate jockeying such a wilfully anti-literate form.

As punk was to progressive rock, so crunk is to literate rap: a conscious rejection of virtuosity in favor of corporeal satisfaction. While the rise of pale-skinned rappers like Slim Shady and Aesop Rock was predicated on their verbal virtuosity, crunk artists are anti-oratory everymen, carousers who would rather hit the club than dwell on their innermost fears and desires. In translating that social energy onto wax, the best Dirty South acts underline hip-hop's roots as a folk form, music meant for consumption in the company of others. That these lyricists are concerned primarily with annihilation—of both self and

others—confirms how bleak the futures are for those trapped in the belly of the American beast.

Such obliteration is plainly audible in TVT's *Crunk Classics*, the third and best canon-building compilation released so far this year—joining *Crunk & Disorderly* (TVT) and *Crunk'd* (Koch). More so than those other discs, *Crunk Classics* reaches across decades (as far back as 1993 for UGK's "Pocket Full of Stones") and states (triangulating Florida, Texas and Virginia) to trace the form's roots.

Just about the only fault to be found with the disc is its liner notes, which fail to identify the beatmakers behind this most vital of contemporary musical forms. Suitably, the comp opens with Three 6 Mafia's "Tear Da Club '97," helmed by a pair of producers (DJ Paul and Juicy J) whose shotgun snares and darkwave synths reverberate in London's grime scene to this day. Later on, Trick Daddy makes explicit the links between Miami bass and crunk, demonstrating how crunk producers took the former's low-end bounce and made it blurt, thereby transforming bump 'n' grind into bump 'n' bump.

This moshpit mentality courses through Sammy Sam's "Knuckle Up," as when Sam interrupts an automatic-rifle snare rush with an impassioned plea to "stop!" nightclub gun violence. *Crunk Classics* is rife with such examples of clever interplay between what's being said and what's being sounded, a style summarized by Big Gipp's contention (in a recent *Pound* magazine article) that crunk is "not about using big words; it's about how you use small words, the feeling you use when you say them words."

Featuring additional contributions from genre titans like Petey Pablo, Pastor Troy and (of course) Lil Jon & the Eastside Boyz, this compilation is by no means exhaustive; it overlooks stalwarts both old (Lil Troy) and new (Bone Crusher), thereby opening the door for a slew of similar discs to follow in its wake. But, as single-disc primers go, none will top *Crunk Classics*.  
*Martin Turzenn*



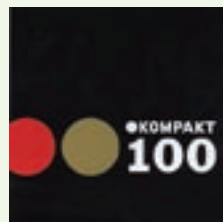
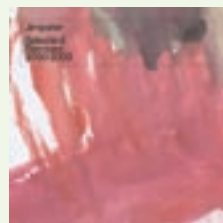
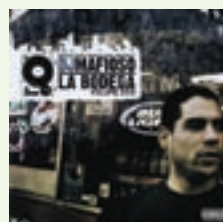
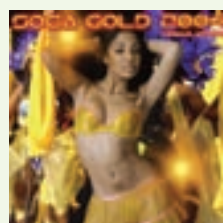




TANYA STEPHENS

**TWO CULTURE CLASH** *Wall of Sound/UK/CD*

Electronic producers have stolen countless ideas and samples from Jamaica for years; on the flipside, current dancehall rhythms owe much of their glossy jiggle to continental techno. So Wall of Sound's Two Culture Clash project is surprising more for its late emergence than its concept: Jamaican vocalists toasting over European producers' tunes, done in face-to-face collaborative mode rather by tape trades. The result is a tight, organically orchestrated clash between sensibilities. Jacques Lu Cont's "Na Na Na Na" sets up an aggressive bounce for vocalists Ce'Cile and General Degree, and then spins up and out into a lovely filtered house flourish at the end. Spragga Benz bounces on Roni Size's giant inflatable mattress of bass, while numerous productions (featuring the likes of Tanya Stephens and Junior Reid) ape the ludicrous syncopation and sparse handclaps of recent dancehall rhythms like Coolie Dance. While no one beats Jamaica's riddim crafters at their own game, Kid 606 comes close, giving Ward 21 a roiling, martial reggae beat. *Rob Czary*



**BIP-HOP GENERATION VOL. 7**

*Bip-Hop/FRA/CD*  
In Bip-Hop's latest *Generation*, there lies a mysterious boiler room. Heard through the furnace's din are the mournful murmuring of a piano and a Chinese folk string instrument—all serving as a blues for China: sweatshop to the world. Beijing's Fm3 makes their international debut here with haunting sounds in their tracks, "P.Pa" and "Zheng." Just as intriguing is Janek Schaefer's *musique concrete* sketchpad of urban noises, along with Fonica's feedback and drone symphonics. Elsewhere, Taylor Deupree still gold-pans for clicks 'n' cuts, Ghislain Poirier provides eyelid movies for B-boys, and Emisor concocts robotic funk that nearly flunks its cha-cha lessons. *Cameron Macdonald*

**BLACK POWER: MUSIC OF A REVOLUTION**

*Sony/US/CD*  
This two-disc compilation draws from popular and lesser-known catalogs of soul and incorporates sound-bites from revolutionaries like Huey Newton, Stokely Carmichael and Malcolm X, making it a comprehensive introduction to the sounds of the black power and arts movements of the 1960s and 70s. It's a smart addition to novice soul collections, contextualizing the work of soul artists in reference to the socio-political upheaval of the time. Highlights include the informed historical narrative insert, and classic (and oft-sampled) tracks like Gil-Scott Heron's "The Revolution Will Not Be Televised," and Gene McDaniel's "Compared to What." *Stacey Dugan*

**BLACKOUT**

*Greensleeves/UK/CD*  
**THRILLA**  
*VP/US/CD*  
Staccato violin strings add plenty of drama—of a Madonna "Papa Don't Preach" variety—to Blackout, a new riddim from Blaxxx and Buccaneer. One of the new breed of tracks edging towards 120 bpm, *Blackout* boasts a synthetic shuffle and haunting, tinny synths that wouldn't be out of place in a Stacey Q freestyle number. Highlights include Kid Kurrup's gruff penis raps on "Something Wrong," Sean Paul's infectious "Bounce It Right There," and Elephant Man versioning The BeeGees' "Stayin' Alive" on "Doing It Right." *Thrilla* isn't quite as groundbreaking—it's a shuffly handclapper that sounds a bit like the illegitimate child of Coolie Dance and Clappas. A sinister snake-charming flute adds interest, as do lyrics from Kiprich, Bling Dawg, and Ce'cile and Lady Saw, who get rough on "Loser." *Tyra Bangs*

**BOBBY & STEVE**

*Past, Present & Future—A 20th Anniversary*  
*Susu/UK/CD*  
House and disco won't take your mind in all sorts of funky directions, no matter what opiate you took before entering the club. But if your approach to music is more along the lines of "Move your ass, and your mind will follow," then you'll love the wonderfully escapist sounds of Bobby & Steve. Seamless mixing and sequencing, whimsical breaks and a selection of tunes that put a positive spin on romance (what disco fan wouldn't melt listening to the infectious voices of Phylis Hyman and Rene & Angela?) make *Past, Present & Future* an unexpectedly stunning album. *Rachel Swan*

**THE DOLLAR HIP-HOP SHOW**

*Pensive Monkey/US/CD*  
Too \$hort may have put Oakland rap on the map, but there's another side of the city's hip-hop that's more about stoned Sunday night ciphers and smoky, jazz-tinged boom-bap than 808 bass blasts and big pimpin'. The Greens Crew, Azeem, EyeCue and more lay it down thusly for the backpackin' Bay Area contingent on *The Dollar Hip-Hop Show*, which features moody, at times psychedelic, production from local stars Jah Yzer, The Architect and Fanatic. Like many underground rappers, this crew is at times too ver-

bose, trying to cram dozens of metaphors into each sentence without letting the beats breathe. But tracks like Azeem's "Thirsty" and posse cut "Us Against the Industry" strike the right balance between conscious rhymes and gritty street beats. *Like Wo*

**FABRIC 17: AKUFEN**

*Fabric/UK/CD*  
Those looking for an intro to microhouse could do worse than this studio mix from the Edward Scissorhands of Montreal, Akufen. He kicks off this very clicky and restrained party with some of the genre's biggest hits of the last year: *Philippe Cam's* quirky, skipping "LFO Drive" and Pantytec's gurgling remix of Matthew Dear's "Dog Days." The best numbers add a little personality to all the clicks and cuts, with Crackhaus giving an unexpected big band swing to the rather lush "Ample Slacks" and Senor Cocoñut's turning "Smoke On the Water" into a driving techbossa mover and shaker. This is house broken into a thousand tiny bits and the shards superglued back together, and it's not for the technophobe. *Vivian Hoat*

**FABRICATE: REMIXES OF THE ALBUM WORSTED WEIGHT**

*Audragint/US/CD*  
Like the English countryside, bravely persisting year-round through rough winters and cruel summers, bedrooms worldwide continue to mulch out an arsenal of homespun 7" labels, whose releases are potent morsels of electrified genius on vinyl. Rather than creating yourself a full-time job tracking these stellar releases down, just acquire this phenomenal remix CD, where Charles Atlas' already inventive post-rock album *Worsted Weight* is hot-rodged by Magnetophone, Isan, Sybarite, Pram, Tele:Funken, Casino Vs. Japan and more to repeated mind-expanding success. *Brian Paul*

**KOMPAKT 100**

*Kompakt/GER/CD*  
One hundred releases after its inception, German techno powerhouse Kompakt can still be relied upon to deliver smooth, driving techno music of an exceptionally well-produced caliber. Their latest CD offers remixes of the Kompakt catalog by the current techno gang (including Thomas Mayer, DJ Koze and The Orb), demonstrating the same kind of smooth, melodic trademark that has earned the label unwavering respect from the techno and tech-house community. Here's to Kompakt's next 100 fine techno moments. *Janet T30p*

**LOUNGE STORY 2**

*Dreyfus/US/CD*  
I'd certainly support a ban on compilations with "lounge" in the title, but this one redeems itself by virtue of several excellent selections and quirky programming. Rather than a homogenous selection of glossy chill-out also-rans, *Lounge Story 2* keeps it interesting with swank cocktail jazz by Mannix and a vaguely campy Carol Ventura song. Things really kick off with France's Patchwork's swinging take on "Summertime" and Kyoto Jazz Massive veteran Hajime Yoshizawa's alternately choppy and smooth broken beat/bossa nova on "I Am With You." This compilation isn't exactly essential, but the inclusion of Povo's "Shihab's Habit" and John Beltran's "Heaven & Earth" make it well worth your while. *Peter Nicholoon*

**OFFSHORE PRESENTS TROUBLED WATERS: MIXED BY CLEVER**

*Offshore/US/CD*  
Anyone who mistakenly thinks all drum & bass sounds the same should dive straight into *Troubled Waters*. This mix boasts 15 of the Offshore label's refreshing leftfield leanings, which give equal treatment to both the breaks and the bass. Label head DJ Clever passionately mixes the drumfunk rhythms with no disarray and there is enough variety to keep your ears at attention. Particularly



**LOPAZZ (VIDEO STILL)**

*Channel 3 Output/UK/CD*  
The Output label's third *Channel* series installation highlights the ever-growing grey area between rock and electronic music. Label stalwarts The Rapture, Colder and Manhead all make appearances, while Yello (yes, Yello!) contributes a sweet and silly gem that sounds like they haven't missed a beat since *Ferris Bueller's Day Off*. Highlights include Black Strobe's "The Abwehr Disco," a dark slice of techno underpinned by dramatic grunge synths and the duo's trademark bleepy mesmerism, and 7 Hurtz's "LVL," a lush ambient piece which rounds out the disc while emphasizing Output's determination not to be typecast as "just another electro label." With that eclectic ethos in mind, check out the contribution from MU; fans of their genre-bending full-length on Tigersushi will love "Out of Breach," which is bizarre, edgy, brilliant and more than a little demented—the perfect centerpiece for an altogether exquisite compilation. *Alex Posell*

gripping are the dreamlike vocals of Seba's "Make My Way Home" and the off-kilter noises in Sileni's "Twitchy Droid Leg." Definitely a contender for the one of the best d&b mix CDs this year. *Ryan Romana*

**PALMBEATS VOL. ONE**

*Palm Beats/US/CD*  
Island Records point man Chris Blackwell got the word out on worldbeat before it was nifty. His Palm Pictures offshoot incorporated electronic artists, and now Palm Beats merges old masters with new mixers. *Volume One* revels in all the requisite Latin, dub, Afro-folk, jazz, funk and leftfield styles. Island OGs Sly & Robbie check in from Jamaica, along with Columbia's Sidestepper, Brazil's Da Lata, Mexico's Nortec Collective and Senegalese griot Baaba Maal. The remix crew is notably less diverse, but no less talented, comprising UK beatmasters like Phil Asher, Ashley Beedle and Bugz in the Attic, among others. It's on a low pricepoint, so not only do you get the best of both worlds, but also a bargain. *Stacy Meyn*

**RAGGA RAGGA RAGGA! 2004**

*Greensleeves/UK/CD*  
**REGGAE GOLD 2004**  
*VP/US/CD*  
It can feel like cheating, but with so much astonishing music pouring out of Jamaica these days, anyone hop-

ping to keep up all the bashment riddims and 7" single smashes will need these annual compilations from Greensleeves and VP Records. *Reggae Ragga Ragga! 2004* leans heavily on aggressively uptempo dancehall tunes like Tony Matterhorn and Richie Feeling's joyous "All About Dancing 2," and features plenty of smooth-voiced new superstar Vybz Kartel. *Reggae Gold 2004* opens with a similar shot of hard dancehall (including Beenie Man's loopy, Auto-tuned hit "Dude"), but includes chunks of riddim-sized hip-hop from Tony Touch and neo-trad reggae, like Tanya Stephens' stupefyingly sexy "Can't Breathe." *Rob Czary*

**RARE ELEMENTS**

*5 Points/US/CD*  
Fans of Talvin Singh, Karsh Kale and Asian Dub Foundation will likely be overjoyed with this compilation from new New York label 5 Points. A host of artists from around the boroughs—including Joe Claussell, Nickodemus & Osiris, and Ralph Rosario—remix the work of Ustad Sultan Khan, famed for his masterful playing of an Indian fiddle known as the sarangi. Most of *Rare Elements* is standard down-tempo/South Asian fusion fare for lazy mornings. The tracks that stand out incorporate innovative rhythms and bhangra influences, such as Brainpolluter's broken beat bumper "Majhi Re" and Radar One's snaky Bollywood Burning remix of "Meher Ali." *Tyra Bangs*



**RETURN OF THE PERMANENT WAVE**

Silver Plastic/US/CD  
**SCHNEIDER TM: RECONFIGURES**  
 Ear Sugar/UK/CD

In *Return of the Permanent Wave*, ten artists take what was once deemed the “new wave” sound and regurgitate it through 16 unabashedly retro tracks. Mired in EBM-lite, *Return* wanders through a wasteland of tepid, vaguely gothy elements and by-the-books synthpop. Schneider TM’s reconfigurations of Lamb, Rechenzentrum and The Faint, among other artists, offer an alternative to the idea of settling for a “permanent wave” (which, frankly gives me the chills). Schneider’s louché slide and easy deadpan delivery bravely saunters forward, creating a new new wave. Then again, how Prince is the wacky clap chorus on “Wonder?” I guess some things never go out of style. *Selena Hou*

**SAMBA SUNSET**

Nettwerk/US/CD

Listening to the beginning tracks on DJ Ray Velasquez’s *Samba Sunset*, you’d think that only one type of chord (major seventh) and one type of beat (straight-ahead samba) were available to lounge musicians. Like the best elevator music, Calm’s “Sitting on the Beach” and Fantastic Plastic Machine’s “Whistle Song” are seductively linear, and the feelings they elicit are akin to watching porn with beautiful actors and no edge: delightful boredom. Fortunately, Soulstance’s paean to Antonio Carlos and Louie Vega’s “Mozalounge” stretch the genre by incorporating piano cadenzas and organ licks that are worth committing to memory. *Rachel Swan*

**SIMPLY GOOD MUSIC VOL. 1**

Giant Step/US/CD

Genre-ly speaking, the tracks on *Simply Good Music* are diverse, ranging from broken beat to neo soul to UK rap to uplifting New York-style garage. But this compilation makes you realize how useless genres sometimes are, since these numbers by Amp Fiddler, DKD, Roots Manuva and more are intrinsically linked by their soul roots, soothing vocals, and a large, at times oppressive, amount of live instrumentation. Highlights include Ty’s bumpy relationship ode “Wait A Minute” and Carl Craig’s remix of Zap Mama’s “Bandy Bandy,” which manages to be jiggy and experimental at the same time. But most of *Simply Good Music* is incredibly smoothed out and mellow, a Giant Step trademark that will suit some people’s definitions of good music, and not others’. *Tyra Bangs*

**SOCA GOLD 2004**

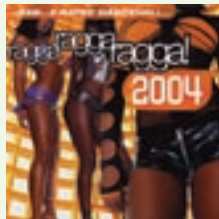
VP/US/CD

*Soca Gold 2004* is full of rapid-fire beats that aren’t for the faint of heart (or limb). Soca, which came out of calypso, is about island carnival dancing, and that’s what kind of inspiration you’ll get after listening to this double album set (one disc’s mixed, the other not). Even alone, you can almost hear people shouting along to Maximus Dan’s “Soca Train” and, despite its softer male vocals, even Blazer’s “Stages” eventually surrenders to insistent, syncopated percussion. The swiftly moving mix CD uses the same tracks as the unmixed disc, but its too-long intro and use of sirens is simply annoying. *Soca Gold 2004* is raucous, less intended for quiet nights at home than to get you out the door and on your way to the club. *Luciana Lopez*

**SOLID STEEL PRESENTS AMON TOBIN LIVE**

Ninja Tune/UK/CD

This Final Scratch DJ set by Amon Tobin contains tons of drums: heavy jungle kicks, skittering, jazz-inspired snares and bass that woosily expands and contracts as if in a nitrous daydream. Tobin fans will delight—the mix contains a fair amount of his moody, cut-up breaks—and new listeners will be amazed by this Ninja Tune stalwart’s DJ virtuosity. Tobin’s at his best when he effortlessly segues between experimental breakbeat, shuffling downtempo, and minimal drum & bass without missing a beat; he tosses in tracks from Facs



**SHINICHI OSAWA**

**MIX THE VIBE: STREET KING MIXED BY SHINICHI OSAWA (MONDO GROSSO)**  
 King Street/US/CD

Anyone tempted to check house music for a pulse needs to hear this mix—it’s alive and fucking slamming. By applying an open-door policy to his programming and crafting a few special edits to meet his needs, Mondo Grosso’s Shinichi Osawa comes up with one of the best editions of the long-running *Mix The Vibe* series. What works so well is the contrasts: Ralphie Rosario’s tribal thump up against Tiefschwarz’s electro-fried take on Spektrum’s “Kinda New;” the standard “Let’s all come together now” from Roy Davis Jr.’s “About Love” versus “You used to be so beautiful/now you look like shit” from Rude Rkade’s “Beautiful.” This set mixes it all up and comes out triumphantly on top. *Peter Nicholson*

& Scythe, T Power and Dizzee Rascal before ending with a haunting version of The Velvet Underground’s smoky classic “Venus In Furs.” *Tyra Bangs*

**STRAIGHT OUT OF THE CATLITTER 4: THE CATS GET REMIXED**

Catskills/UK/CD

Birthered from the same litter as labels like Manchester’s Grand Central and London’s Ninja Tune, Brighton’s Catskills Records has always been known for putting a fresh step on dance music. The remix compilation idea itself isn’t exactly breaking new ground, but the Catskills crew has done an admirable job in pairing up the artists being remixed with those doing the mixing. Quantic kicks things off with a stellar take on Bushy’s original track buoyed by a rolling breakbeat, while other highlights include the skittish 2-step of Space Raiders and the leisurely basslines that are the hallmark of Bonobo’s studio re-rubs. *Brock Phillips*

**UPSTAIRS AT LARRYS: LAWRENCE WELK UNCORKED**

Vanguard/US/CD

Herein lie remixes of the Lawrence Welk Orchestra by everyone from Q-Burns Abstract Message to the East Coast Boogie-men. The album’s generally

pretty good. The intro track, “Green Sheik of Araby,” by Greens Keepers would be good on a number of albums, not just here, but there are a few misses, like the obnoxious version of “You Are My Sunshine” from JOY & The Spider. There is such a thing as too much kitsch. *Luciana Lopez*

**WARENKORB #5 IMPOSSIBLE HITS IN A WORLD OF PIGS**

Click New Wave/SPA/CD

Fans of future pop are advised to take their turn on *Warenkorb #5*’s bouncy castle of bumping rave glitch, maximally funky microhouse, and poinging, twisty techno *nouveau*, which comes courtesy of Kitbuilders, Soda Inc. and Brian Aneurysm, among others. *Impossible Hits*, meanwhile, showcases artists searching for the future in techno’s industrial and ‘80s synth past. Jeansteam, Adult., Das Bierbeben and up-and-coming Spanish artists (Antaktika, Grado 33) turn in awesome, sneering electro-punk rockers that sound like Bikini Kill in a fistfight with Kraftwerk. *Tyra Bangs*

# THIS IS AN AD FOR TWO RECORDS ON LUAKA BOP.



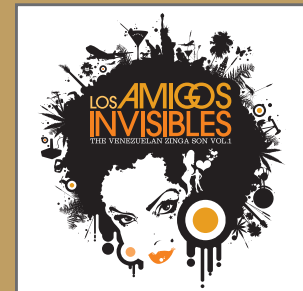
A lot of people feel that ads don't sell records and that you, the reader of this magazine, barely look at these ads that we have spent our hard earned money placing here. We know that you aren't going to look at this page and drop everything, run to a good local record store and grab the two records we have pictured below. However, we hope that this pricey expenditure alerts you to our fine Luaka Bop products, offers you alternatives for your hard earned entertainment dollar and gives you something to discuss with your friends and associates. Something in the way of: “Hey, did you see there is a new Jim White record out?” or “I was in a club last night boogying to this great record, it must be that new Masters at Work produced Los Amigos Invisibles album!”

HERE IS WHAT THE PEOPLE WHO ARE PAID TO SAY THINGS ARE SAYING:

“Think of *Los Amigos Invisibles* as a long, deliciously paced make-out session of a disc. The Venezuelan sextet’s fixations remain unchanged: spiraling bossa nova jams, wordless lounge vocals, reckless mambo funkathons. But producers Masters at Work add layers of longing and depth that make you nostalgic for those lazy Caracas summer night’s even though you’ve never been there.”  
 Rolling Stone, 2004

“If Jesus returned to the planet right now and wandered the urban deserts with a Telecaster, a Pignose amp and a band of touring disciples, he would likely be accused of plagiarizing *Jim White*.”  
 Rockpile, 2004.

“*Jim White*’s mastery of Southern-gothic atmosphere that his banjo, melodica and pedal steel musings on Jesus and haunted love never fail to raise goose bumps.”  
 Rolling Stone, 2004



LOS AMIGOS  
 THE VENEZUELAN ZINGA SON VOL. 1  
 PRODUCED BY MASTERS AT WORK



JIM WHITE  
 DRILL A HOLE IN THAT SUBSTRATE AND TELL ME WHAT YOU SEE  
 PRODUCED BY JOE HENRY



## CONNECT WITH THE BEST NEW MUSIC AT AMOEBAMUSIC!

VOTED "BEST OF THE BAY," SAN FRANCISCO '91 2003!

MORE THAN JUST MUSIC!

Take a trip to the Magical Mezzanine Of Visual Media in Hollywood, check out our expanded DVD selection in Berkeley, and feast your eyes on Amoeba, SF's brand new GIANT DVD ROOM featuring tens of thousands of titles in every genre! There's something for everyone!



BBE

FOREIGN EXCHANGE Connected

12<sup>98</sup> CD

The stunning debut album from Phonte Coleman of Little Brother and Producer Nicolay. Connected is a musical soundscape unifying all that is great about Hip-Hop, R&B, and Electronic Music. Featuring Big Pooh of Little Brother, Yahzarah, and more.

SALE ENDS 9/15/04

Surf over to [www.amoebamusic.com](http://www.amoebamusic.com) for info on upcoming LIVE in-store performances, "Music We Like", contests, "Home Grown" artists, and much more!



BERKELEY • 2455 TELEGRAPH AVENUE • (510) 549-1125 VALIDATED PARKING AT SATHER GATE PARKING GARAGE  
 SAN FRANCISCO • 1855 HAIGHT STREET • (415) 831-1200 VALIDATED PARKING AT KEZAR STADIUM LOT  
 HOLLYWOOD • 6400 SUNSET BLVD. • (323) 245-6400 VALIDATED PARKING AT THE ARCLIGHT THEATRE

BUY-SELL-TRADE: CDS, LPS, DVDS, VIDEOS, LASERS, TAPES, POSTERS, AND MUCH MORE! HIGHEST PRICES PAID ON CDS, LPS, AND DVDS! WWW.AMOEBAMUSIC.COM



**TECHNO GUEST REVIEWS:  
MIKE SHANNON**

Mike Shannon grew up in Kitchener, Ontario, a city situated in between the post-industrial techno mecca of Detroit and the bustling, European-influenced Toronto. It's no surprise, then, that his music is an equal mix of austere analog sounds and lush and popping textures of microhouse. Shannon may be best known to record buyers for his 2002 debut album, *Slight of Hand* (Force Inc.), but maple leaf natives know him as the face behind Cynosure Records and a fixture at the yearly MUTEK festival. Soon, you'll be able to pick up his "Sublet" EP for France's Logistic and "Swap El Final" on Japan's Blank. We caught up with Shannon, who gave us the lowdown on some of Canada's hottest up 'n' comers. *Vivian Hoat*  
www.techno.ca/cynosure

**MOSSA DOWN HOME FUNK** Circus Company/FRA/12  
Mossa drops the funk in fine form once again with this release. A masterpiece of a bassline serves as the spine, with super slick organ hits weaving in and out of Southern blues vocals. Shuffle is the name of the game when it comes to funky programming, and this EP perfectly illustrates that Mossa has a firm grasp on the concept. *MS*

**STEVEN BEAUPRE MY OLD LADY** Musique Risquee/CAN/12  
One half of the soggy bottom-bass laptop supergroup Crackhaus, Steven Beaupre steps up to the plate and hits home one of the finest minimal house cuts of the year. "My Old Lady" is chunky shuffled beats atop a sultry vocal edit, with a smoother than silk bassline. The arrangement is full of surprises, intoxicating breakdowns and the odd '30's-style swing riff. *MS*

**MATT JONSON FOLDING SPACE** Sub Static/GER/12  
Vancouver's Matt Jonson continues his quest to keep hardware alive. Matt's signature hypnotic SH-101 is ever present in the mix with an arsenal of analog synth layers, chugging freight-train drum tracks and the patented Jonson bassline. Once again, he delivers another long play electro-techno floor rocker with a production style that will always remain timeless. *MS*



**MR. OIZO STUNT** F Com/FRA/12  
Mr. Oizo fans have been waiting for a follow up to "Flat Beat" for ages and it comes in the form of "Stunt," which is even rougher than the G-Unit song of the same name. Descending keys pierce your brain like popping neurons while surging, gritty bass drives this classic techno monster forward. "1\$44," also on the same side, is all haunting leads and elusive bad trip breaks. A relentless must-have. *Vivian Hoat*

**SEX IN DALLAS BERLIN ROCKS PARTS 1 & 2** Kitty Yo/GER/2x12  
Kitty Yo is certainly milking this track for all it's worth, this being the second and third 12-inch of remixes. But the cream that comes off it gets whipped in the form of stripped-down interpretations, the best of them courtesy of Boris of Berlin, Sammy Dee and Stewart Walker with Moroder dub rock, chilled microhouse and mysterious minimalism respectively. *Alexis Georgopoulos*

**ECHOPILOT (BRAIN ANEURYSM) DEEPER FUNCTION EP** Morris Audio Citysport Edition/GER/12  
Like Drexciya and Thomas Fehlmann having at it, Echopilot gives us his version of new school vintage. The results are enticing. Smart and loose, the Pilot presents us with the best thing Morris Audio has done yet. No small feat, mind you. *Alexis Georgopoulos*

**LOUDERBACH TO BEGIN EP** Underline/UK/12  
The Underline label gets off to a promising start with this four-tracker from Berlin's Troy Pierce, a member (alongside Magda and Marc Houle) of Run Stop Restore. Gutter-scraping basslines churn with funk while whispered vocals flit about the high end and acid lines suck helium; the drums are as pristine as can be, all prick and ping. A promising start for Underline. *Philip Sherburne*

**BUCCI/PINK ELLN BADMINTON EP** Cynosure/CAN/12  
Mambotur's Pier Bucci and occasional Atom Heart collaborator Pink Elln get absolutely unhinged on this electro-techno workout, marked by spring-loaded percussion, Luciano-like arpeggios, and stutter-funk R&B vocals reminiscent of Jamie Lidell. It's an anthem for more adventurous universes. Elsewhere on the EP, Composure founder Mike Shannon delivers punchy cascading basslines and Montreal's The Mole bitchslaps the tune to disco and back. *Philip Sherburne*

**TIM PARIS ARCHITECTURE** Virgo/FRA/12  
"One Man's Monument Is Another Man's Grave" from French remix talent Tim Paris, throbs with a fat breakbeat, standup bass, new wave handclaps and vocals from rapper Mike Ladd. Is it hip-house? Techno? Breaks? All of these and none, but it doesn't matter as it's a rollicking, two-steps-forward-one-step-back track that enlivens floors and enlightens minds. Ladd shouts out the Washington Monument as the world's biggest phallus while Paris dresses up Detroit keys in Christmas lights and lets an acid b-line eat away at the myth from inside. Fiendish. *Philip Sherburne*

**SOUTHSONIKS AURES SERVA EP** Bullitt/SWIT/12  
An old-school, anthem-minded release by French native Southsoniks displays analog synth loops frantically frolicking behind digital pads. The four-voice tremolo modulated lead adds a wobbly yet hypnotic atmosphere, while a stinky bass groove emits that rancid underground edge. Automated clap panning complements the polyrhythmic progression. *Praxis*

**SPINN 33 INSTANT RHYTHM PT1** Frequent/GER/12  
Martin H and Tony Price add a bit of tech-house stomp to this otherwise radiant techno imprint, with a drum-heavy remix by DJ Misjah. On the original, a neo-electro sixteenth-note midrange synth gains force as white noise washes the mix and launches the delayed keys. A powerful release, yet the meager vocal needs an amplitude reduction. *Praxis*

**FIVE GREEN CIRCLE GROWING SHAPES EP** D1/IRE/12  
Watch out Germany, the Irish are coming for your techno. First, Five Green Circle delivers four incredibly lush tracks, ranging from bubblegum wormhole ("Four Four Fives") and chirpy electro-tech ("Come True All the Way") to sharp kick 'n' snare cut-up ("Pop Implants) and midnight car rides through the countryside ("Candy Clique"). For more shimmering and verdant dancefloor gems, check Americhord's "Enter EP." *Vivian Hoat*

**Busy Beaver Buttons** SINCE 1995!

All prices for black ink. Full color, extra. Contact us. Postage included. (ground 1st class)

- ★ 1 inch  
100 for \$25  
500 for \$100
  - ★ 1.25 inch  
100 for \$30  
500 for \$125
  - ★ 1.5 inch  
50 for \$23  
100 for \$35  
500 for \$150
  - ★ 2.25 inch  
50 for \$30  
100 for \$45  
500 for \$180
- ★ **NEW SQUARE BUTTONS**  
1.5 inch square  
50 for \$28  
100 for \$40  
500 for \$190
- PERFECT FOR RECORD COVERS**
- CUSTOM BUTTONS**  
It's Easy! Just Send:
1. your art
  2. payment (check, MO, or cash)
  3. your address & phone number
- or order online:  
[www.busybeaver.net](http://www.busybeaver.net)

buttongal@busybeaver.net 773-645-3359  
P.O. Box 87676 Chicago, IL 60680

**WILEY**

"Wiley = God" -Vice

**"Treddin' On Thin Ice"**

Album available 8.24.04 on CD/LP

Includes enhanced videos for "Wet Do @ Call RT" and "Plus" plus short documentary film

www.studioburton.com www.wiley.com

**Roy Davis Jr.**

water for thirsty children

"Already one of THE best albums this year and hard to beat! 10 songs of highest quality full of soul and blues...deep and contemplating lyrics meet funky and smooth house beats as well as laid back RnB.... This one is for lovers! - deepribes.de

"The prolific Roy Davis Jr. offers us a rich, spiritual outing, drawing from hip-hop, soul and jazz.. A winner. - Deephousenetwork.com

10 track cd+moving up 3 track 12"ep

**In stores everywhere**

slonice

12 track cd + 4 track 12"ep

"Toronto's Nice + Smooth label consistently brings forth the sweet beats. With Slonice, a brand new collection of chilled electronics featuring artists like Sol Azul, Roy Davis Jr. and DJ Shine, they've outdone themselves. Solid from top to bottom..." - Eye Weekly

www.studioburton.com



**HOUSE LABEL PROFILE: RONG RECORDS**



Veteran house jocks Jason "DJ Spun" Drummond (a San Jose skateboarder now living his New York dreams) and Ben Cook (of Triangle Orchestra, Deep Fuzz and other foggy, stoned SF house disguises) have started a new label! Tell us about it then, Spun: "Our first release came out at the end of 2003—Triangle Orchestra's '@137' with a Chicken Lips remix." BC: "The label's name [came about from] the style of music we listen to and make, as well as how little money we seem to be earning off this type of stuff. It also lets us fuck up a bit on things (like interviews and artwork) without having to hear about it from our friends." Spun: "Our sound? Cross-eyed and blurry. We've released singles by Danny Wang & Olivier Spencer, Mudd, Tussle and Rub-n-Tug." BC: "We really like rock, electro, house and dub music. We tell our friends that that's what we want them to make for us. They do it. Then we put it out." BC: "The weirdest experience I've had as a DJ? Watching a girl get @\$\$@#%# by her boyfriend on the side of the dancefloor in the basement at 1015 Folsom [club in San Francisco]. I put on Prince's "Nicky" and had a cigarette afterwards." Spun: "At our old night, Pure Space at DNA Lounge, over 100 Hell's Angels and their ladies showed up. *No one* brings it to the party like the Angels." Bravo lads! *Tomas*  
www.syntaxmusic.com

**CRAZY GIRL BAD ASS REPUTATION DC/US/2x12**

Like a leftfield equivalent of Vanity, Crazy Girl has lent a voice to many a hot producer—Maurice Fulton, Idjut Boys and Tim Love Lee, for example. Here Chicken Lips produce the "Wordy Rappinghood"-esque "Bad Ass Reputation," sure to be played in clubs from Berlin to Guam. Depth Charge, meanwhile, takes Crazy to the oasis with this very, very hot electro jam. *Alexis Georgopoulos*

**OSBOURNE AFRIKA EP Ghostly International/US/12**

Fuck, this is the best thing I've heard on Ghostly since the label's inception. Every track reinvents house. Cowbells and shuffling rhythms and basslines to die for and...oh just get it already. Also on Ghostly: Daniel Wang's "Berlin Sunrise" is another winning taste of minimal Italo love. It's great, without question, but after hearing Osbourne take it like that, everything in its presence sounds staid. *Alexis Georgopoulos*

**EGG CHECK POINT MUTEK/CAN/12**

Montreal's Julien Roy and Guillaume Coutu Doumont set to vinyl! three delightfully effervescent numbers from last year's *Don't Postpone Joy*. They're all burbling pads and frost-veined drum skins, at once brittle and gooeey. The centerpiece, though, is "Check Point," a staple of the duo's live set that out-Akufens their mentor with garish horn stabs and more skip than a playground full of jumpers. *Philip Sherburne*

**DARK ONE BOUNCE (Set)/FRA/12**

Paris' (set) label, co-founded by Ivan Smagghe, has ranged from I:Cubist cool to Osunlade's Afro-soul; this time they bounce to the tune of creepy electro-house. The original, thick with warbling acid and off-key falsetto, is charming in a retro way. But skip straight to Tekel's mix for a jacking minimal house version slapped so hard by its own hi-hats and handclaps that the vocals just st-st-stutter. *Philip Sherburne*

**VOLTIGE WHOOP Get Physical/GER/12**

This Stuttgart duo is on a strict diet of gummy bears and rubberbands in order to make the kind of elastic electro-house that inspires voguing under solitary red light bulbs. The B-side's "Be Loud" is slithering dark chord *schaffle* that's as dangerous as a water moccasin about to strike. Sunsetpeople's "Mifune" outing on Get Physical twists tech, dub and electro bits into a rewarding machine bop. *Hector Cedillo*

**TRINITY ALLSTARS DEM A COME Worship/US/12**

When San Diego's Hipp-e teams with Philly's Solomon Sound it's a *bloodclaat* dubwise house conflagration to burn down Babylon when the needle drops. With a King Tubby adventurousness, this single's mix of echoing keys and horns, Jamaican samples and a deep bass pulse make it by far one of Worship's hottest ever. Level! *Tomas*

**DRUM & BASS GUEST REVIEWS: CLIPZ**



Apparently, Clipz named himself after his nasty habit of pushing the mixer EQs into the red, thus clipping the sound. How appropriate for a Bristol boy known for big and nasty basslines and ratatat drums. Clipz staked his claim in the break-beat jungle in April 2003 with the rather large and heavy tune "Cuban Links" on GQ's Emcee Recordings label. Soon after, he linked up with the Full Cycle camp, for whom he's submitted tracks like "Sound Boy" and "Cocoa," as well as production on his lady MC Tali's *Lyric on My Lip* album. We nabbed Clipz riding his BMX bike around the city center and quizzed him about his forthcoming vinyl favorites. *Vivian Hoat*  
www.fullcycle.co.uk

**KRUST & DIE COLLISION COURSE Full Cycle/UK/dub**  
A catchy little intro grabs you before throwing you into a bubbly dancefloor roller that will have any woman or man shaking their booty. This is part of a new album called *Cross Collabos* that will drop in autumn on Full Cycle. *Clipz*

**PHOTEK & DIE THUNDER FEAT. HOLLIE G Full Cycle/UK/dub**  
One for the girls—Hollie G takes your soul away with her dreamy chocolate vocals before Die & Photek snap your neck with razor-sharp beats and sub-phononic bass tones. All in all, this one's big in my bag right now! *Clipz*

**RONI SIZE ON & ON FEAT. STAMINA MC V/UK/dub**  
Roni smacks it down on this *Return to TV* anthem with Stamina MC providing the soulful vocals. Brace yourself everybody because I've heard the new Roni album and it's hotter than the equator! *Clipz*

**DILLINJA THE WAY Valve/UK/dub**  
Dillinja takes it to new levels with his hectic beats and slimy basslines, making this one a must for the jump up crew. If you've had your ear to the ground over the last few months you'll have heard this one tearing up every system it's getting played through. *Clipz*

**TOTAL SCIENCE GOOD OLD DAYS Defunked/UK/12**

"Good Old Days" is light and fluffy, placing dense layers of "baby, baby" vocals on top of stepping beats and a Carlito-style liquid bassline. Flip for a more bouncy vibe, as "Hinge N Bracket" rolls with machine-gun breaks and a jumpy bass combined with subdued synth pads. *Ryan Romana*

**A-SIDES EVERYTHING (MATHEMATICS REMIX) Levitated/US/12**

Mathematics reworks "Everything" into a percussion-driven stormer, with dirty techno touches inside a growling sub bass—a nice departure from their usual sound. Not to be overshadowed, Psidream's "Heartfelt" pounds down heavy-handedly with a chest-rumbling bassline and buzzing ripsaw effects. *Ryan Romana*

**ILLSKILLZ VS. CONCORD DAWN WATCH ME NOW Illskillz/AUS/12**

The subtle metal-bass hybrid of "Watch Me Now" is sure to get the heads up in the speakers, but don't be surprised if all the love falls to the B-side, where Vienna boys Illskillz turn in a heavy remix of DKay's "Platinum." Imagine the same epic vibe, with swirling synths and a wall of bass twisted up into a hallucinogenic blend of atmosphere and melody that's every bit as powerful as the original. *Chris Muniz*

**SEBA STEEL Paradox/UK/12**

Opening with the spaced-liquid vibes of "Steel," Good Looking stalwart Seba brings on the goose bumps before dipping into darker territory for the cryptic "Piemo For B." Centered on a subtle hook and dark atmospheres, it's the chopped beats and swirling details that make this one worth revisiting over and over again. *Chris Muniz*

**BIG BUD RICE N BEANS Soundtrax/UK/12**

Big Bud drops a pair of eclectic floor-hustlers sure to put some bump in your trunk. "Rice N Beans" puts a spin on the traditional deep and dubby approach, infecting it with seriously addictive grooves. More of the same on "Dirty Mr. Kurti," except here Bud takes a trip south of the border for an essential Latin-tinged summertime ass-shaker. *Chris Muniz*

**SKYVER & D JON BEASTIE GENERAL Technique/UK/12**

It's Australian tweak tech on "Beastie General," featuring a generous pounding of Ram Records-style bass menace, punchy two-stepping breaks, and a twisted sample from Ashanti's "Foolish" that makes her sound like an evil alien. "All That Stands" is not nearly so cohesive, with sweet female vocals, noodly synths, and pounding amens that never quite fit together. *Star Eyez*

**AMOEBA MUSIC** DOZENS OF DELIGHTFUL DIGITAL DISCS!  
VOTED "BEST OF THE BAY," SAN FRANCISCO '91-2003!

**FAT JACK Cater To The DJ: Vol. 2 13<sup>98</sup> CD**  
Featuring tracks by The Grouch & Eligh, Abstract Rude, Swollen Members, Mikah 9, Aceyalone, and many more!

**MING & FS Back To One 13<sup>98</sup> CD**  
Never regarded as one-trick ponies, the Hells Kitchen residents push the boundaries of their hip-hop/drum & bass hybrid, peppering it with moody funk and atmospheric electronics. Blistering breakbeat workouts make way for hazy head-nodders and psychedelic jungle rollers, sometimes within the same track.

**BERKELEY • 2455 TELEGRAPH AVENUE • (510) 549-1125**  
VALIDATED PARKING AT SATHER GATE PARKING GARAGE  
**SAN FRANCISCO • 1855 HAIGHT STREET • (415) 831-1200**  
VALIDATED PARKING AT KEZAR STADIUM LOT  
**HOLLYWOOD • 6400 SUNSET BLVD. • (323) 245-6400**  
VALIDATED PARKING AT THE ARCLIGHT THEATRE

SALE ENDS 9/15/04 BUY-SELL-TRADE: CDS, LPS, DVDS, VIDEOS, LASERS, TAPES, POSTERS, AND MUCH MORE!  
HIGHEST PRICES PAID ON CDS, LPS, AND DVDS! WWW.AMOEBAMUSIC.COM

**QUANT GETTING OUT**

www.quantrecords.com

**RJD2** SINCE WE LAST SPOKE **ALBUM IN STORES NOW!**

**>> Catch Rjd2 on tour this fall...**

- 9.16.04 Portland, ME @ Space
- 9.17.04 Boston, MA @ Middle East
- 9.18.04 Northampton, MA @ Pearl Street
- 9.19.04 Burlington, VT @ Nectar's
- 9.20.04 Buffalo, NY @ Big Orbit Sound Lab
- 9.21.04 Detroit, MI @ Magic Stock
- 9.22.04 Cincinnati, OH @ Southgate House
- 9.23.04 Indianapolis, IN @ The Patio
- 9.24.04 Chicago, IL @ Logan Auditorium
- 9.25.04 Columbus, OH @ Little Brother's
- 9.26.04 Cleveland, OH @ Groq Shop
- 9.27.04 Pittsburgh, PA @ Mr. Small's Theatre
- 9.28.04 Morgantown, PA @ 123 Pleasant Street
- 9.29.04 Washington, DC @ Black Cat
- 9.30.04 Baltimore, MD @ Ottobar
- 10.01.04 Philadelphia, PA @ Beyond
- 10.02.04 Brooklyn, NY @ Northsix
- 10.15.04 Milwaukee, WI @ Onopa Brewing Co.
- 10.16.04 Minneapolis, MN @ Triple Rock
- 10.18.04 Seattle, WA @ Neumo's
- 10.20.04 Portland, OR @ Aladdin Theatre
- 10.22.04 San Francisco, CA @ The Independent
- 10.23.04 Los Angeles, CA @ Troubador
- 10.24.04 San Diego, CA @ Casbah
- 10.25.04 Phoenix, AZ @ Brickhouse
- 10.27.04 Salt Lake City, UT @ Ego's
- 10.28.04 Denver, CO @ Bluebird Theater
- 10.29.04 Boulder, CO @ Fox Theatre
- 10.30.04 Lawrence, KS @ Granada
- 10.31.04 Columbia, MO @ Blue Note

Coming soon from Definitive Jux  
**TELICATESSSEN**  
Debut solo album from Sonic Sum's frontman, **Rob Sonic** - in stores 9.7.04

more info on upcoming releases and tours >> [www.definitivejux.net](http://www.definitivejux.net)



**BREAKS GUEST  
REVIEWS:  
RICHIE "VIBE" VEE**

It's tough having Vibe as your middle name, but Richie Vee more than lives up to his moniker. Vee, a part of the V2 Crew, is widely known as the man who brought the UK garage sound to Wales and the West of England as a longtime co-promoter of the prestigious Pure Essence night at Swansea's The Palace nightclub. When he's not dropping it hot in clubs from Thailand to Ayia Napa, Vee's broadcasting his smooth baritone and upfront UK garage selections throughout the UK on The Blueprint, the groundbreaking show radio show he hosts on Wednesday nights (7p-10p GMT) on BBC 1Xtra. The show features big name guests as well as the 1Xtra Garage Chart, which is based on the top-selling 2-step tunes of the week. Fingers sore from typing text messages, he still found time to send us his top picks of the month. *Star Eyes*  
www.bbc.co.uk/1xtra

**SUNSHIP FEAT. WARRIOR QUEEN ALMIGHTY FATHER  
Casual/UK/12**

Rumored to have turned his back on the scene which has brought him his most success to date, Ceri Evans returns to the fold to dismiss such talk as nonsense. Minimal yet lethal, Sunship unleashes a grime-heavy backing beat to mirror the urgent and racy vocal from female ragga MC Warrior Queen. A brave yet solid return from one of my all-time favorite beat makers. *RV*

**T-STAR BIRYANI  
Snakebite/UK/12**

T-Star drops the debut offering for the new label from Dr. Venom of Not Wise fame. Biryani is an Indian dish which fuses together meat, rice and exotic spices, and T-Star serves up the sonic equivalent, fusing desi beats, G-funk and sublow as his ingredients. Backed with a Dr. Venom remix, this is one tasty package to look out for. *RV*

**MISTY DUBS FEAT. VALERIE M PAIN U CAUSE  
True Tiger/UK/12**

Misty Dubs takes his production to the next level on this lead track lifted from his sophomore EP, entitled "Expectations." Working a wicked 4/4 groove around the soulful warblings of old school songstress Valerie M, he lays down live and warm bass sounds bubbling underneath the lush Rhodes that sweep through the track. This is one of the most in demand dubs on the current 4/4 circuit. *RV*



**SEARCH AND DESTROY FOOD CHAIN  
Texture/UK/12**

Ouch! Something's inside the sampler of Rinse FM DJs Search and Destroy, and it's having the bassline of "Food Chain" for dinner. Tyrannosaurus breakstep stomps, scissoring acid sounds and fuck-you vibes make this one destined for greatness. "Brain Teaser" is equally versatile, with low-end detailing and breaks cribbed from the drum & bass darkside. *Star Eyes*

**LADY SOVEREIGN CHI-CHING (CHEQUE 1, 2)  
Casual/UK/12**

Rising star Lady Sovereign delivers rapid-fire lyrics in a high-pitched voice that burns through the simple, droning beats 'n' bass. There's also an instrumental, dub and acapella on here, but I can't wait until some of the 4/4 cats get their hands on this Michel'le of grime. *Star Eyes*

**JOHNNY HALO MUTHA PLAYS BASS  
Cellar Door/UK/12**

This Northampton, UK, label hosts the talents of John Morrow, a former half of uplifting drum & bass outfit Foul Play. Not as angelic as you'd think, he delivers a sneaky stormer with buzzing bass and old-school noises (a "Dark Stranger" riff, sweet synth stabs) obscuring the breaks. "Let It Go" uses

a classic vocal as the centerpiece of an upbeat, but mysterious, number. *Star Eyes*

**SFX BEATS CARNIVAL  
Re:Connect/UK/12**

Simple but effective wins the race on this 12" from Spain's Rasco and Isy. "Carnival" contains boom-bapping beats and a well-placed *carneval* horn sample that is bound to cause more than a little white-boy samba action. "Hungry" is more basic, with a large drop paving the way for catchy growling bass and shimmering keyboard touches. *Star Eyes*

**RENNIE PILGREM  
COMING UP FOR AIR  
TCR/UK/2x12**

Centered on the addictive prog-house vocals of Sara Whittaker-Gilby, Pilgrem heads straight for the top of the charts with a dirty groove and uplifting vibe that only gets deeper as Koma & Bones, Mara, J.D.S. and Rennie himself take turns giving it the remix treatment. Essential!

**YOUNGSTAR TECHNIQUE  
DDJs/UK/12**

Maximum flavor on this one from the mighty Youngstar, who mixes up crispy snaps with driving

breaks and wobbly bassline patterns that will have the MCs calling "Switch!" Flip for The Bully's experimental grime biz on "D-Tone," entirely crafted from Casio keyboard pitch bends by a kid hyper off too many bowls of Count Chocula. *Star Eyes*

**WIDEBOYS FEAT. MC LUCK & ERRPL REID  
THE FREAK  
Garage Jams/UK/12**

Skip the weak R&B and Luck/Neat mixes and head straight for some Wideboys pop garage goodness. The driving 4x4 mix combines Parliament samples (the De La Soul "Me, Myself & I" hook) with Luck's easy flow and R&B croons from Errpl Reid; the 2x2 Twisted mix takes the party vibes harder with stripped down vocals and techno bass. File under guilty pleasure. *Star Eyes*

**SUNSHIP VS. CHUNKY BREDRIN  
white/UK/12**

On a more straight forward house tip, "Bredrin" lays hazy R&B vocals over a backdrop of rubberband bass and serious kickdrum action. Flip for the lick: a lovely and bouncing (but not cheesy) 4/4 number with a candy-colored paint job and hot detailing (shiny '80s synths, rubbery bass stabs, and infectious male and female ragga vocals). *Star Eyes*

STATE OF BENGAL Vs PABAN DAS BAUL  
**EVERYBODY WINS!**

Acclaimed UK remixer/DJ Sam Zaman — aka State of Bengal — meets the velvet voice of India's Paban das Baul in this chilled-out classic. East meets East via London's East End, in a deep-grooved and glorious confluence of the Thames and Ganges.

REALWORLD BORDERS.  
BOOKS MUSIC MOVIES CAFE

www.realworldrecords.com

© 2004 Real World Records, Ltd.

the home of  
future jazz and  
broken beats

**Goya Music**  
www.goyamusic.com

Goya Music distribution GROOVE  
DISTRIBUTION

www.goyamusic.com  
info@goyamusic.com  
phone 020 8948 1666  
fax 020 8948 1331

www.groove.co.uk  
www.groove.com  
www.groove@groove.com  
head office: info@groove.com

new from eighth dimension

**A collection of  
Q-Burns Abstract Message's  
best remixes**



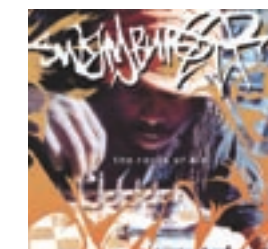
Including Rabbit In The Moon, Fila Brasilia, Iffy, and LoveSky.

**ON TOUR THIS FALL!!**

**RECENT RELEASES BACK IN STORES!!**



**PimpDaddy Nash  
The New Jazz Science**



**Swamburger  
Roots Of Kin**



eighthdimension.com





**HIP HOP LABEL PROFILE: GLOW IN THE DARK**

Early '90s groups like A Tribe Called Quest, Beatnuts, Tha Alkaholiks, Craig Mack and Main Source defined Ture School hip-hop, and the music never really went away. Now Jurassic 5, Starving Artists, Akbar and others carry on that boom-bap for legions of fans. I get the sense that LA's Glow In The Dark label respect the music's past and want to be a part of its future. When probed they answered collectively, "The current and future catalogue of Glow In The Dark Records is perhaps best characterized by a certain sound: raw, organic, and unabashedly inspired by the music that we grew up on. Hopefully we can affect [young] listeners the way that we were, and connect with the vets who understand what we're trying to do." Their first album, Time Machine's *Slow Your Roll*, established GITD as a part of LA's new progressive hip-hop movement, which includes labels like Ill Boogie, Basement and Up Above. In addition to a recent single with vet MCs Masta Ace and Edo.G, GITD's next release is *TM Radio*, featuring new music from Time Machine, Celph Titled and Proccussions. There's a camaraderie and enthusiasm behind this young label: "If music could glow in the dark, it would sound like this." *Tomas*



**LEFTFIELD LABEL PROFILE: DELIKATESSEN**

What do chefs do when they're bored? They start a record label of course, one that releases only 10" singles with an emphasis on well-designed covers. And when one label partner is based in Europe and the other in America, the label's tastes are going to span the spice rack and include a goulash of IDM, glitch-hop, noise and evocative electronic music. Deru, Beefcake, Lusine, Myrza, Lilienthal, EU, Funckarma and Metamatics have all provided ingredients for the chefs, who in turn serve us, the hungry public, on silver (well, actually black vinyl) platters. Although they refuse to reveal anything but their nicknames (Chocolate and Enchilada), they did tell *XLR8R* their reasons for opening the Deli: "We wanted to release music that merged graphic art and high quality forward-thinking music. It's also very important to us that the format be vinyl—particularly 10" records. We both love vinyl and the quality of the sound it produces." Like a delicious tube of pepperoni hanging in the window, the Deli plans on continuing to offer the highest quality sounds: "We concentrate more on the sound and aesthetic of a release. In other words, if it fits in at the Delikatessen, then we would be interested in adding it to our menu." *Derek Gray*  
www.delikatessen-records.com



**DOOLEY-O I DON'T WANNA LOSE YOU**  
Lewis/UK/12

The man who never got credit for discovering the Skull Snaps drum break gets his on this one. Dooley-O takes on double duty here, deftly handling both the mic and the MPC. "I Don't Wanna Lose You" finds him spitting heartfelt (at times heartbreaking) verses about a dysfunctional affair over a raw funk beat accented with a soulful vocal hook. *Ross Hogg*

**BEAT ASSAILANT HARD TWELVE**  
Twin Fizz/US/12

BA rolls his lucky hip-hop dice and scores a "Hard Twelve," flowing with a smooth Harlem lyricism like Case or Cam'ron. Tash from Tha Liks drops a verse on "Chronic Break"—a track drenched in symphonic jazz (think Les McCann). Beat Assailant is winning without even trying hard. *Derek Gray*

**TALIB KWELI PEACE OF MIND**  
Hi-Rise/US/12

Producer Madsol-Desar swipes a page from Kanye West and all the other cats copping sped-up soul loops, but his samples add a bittersweet tinge to Kweli's three vignettes about life and people in Brooklyn. Like the vintage soul it's built on, "Peace Of Mind" offers an introspective moral narrative. Similarly, Gift of Gab's "Rat Race" (Quannum Projects) shines light on a hectic rap life. *Lonnie Forester*

**LAST POETS, COMMON, DEAD PREZ PANTHERS**  
Draft/US/12

No, you're not imaging it—it's the raised-fist dream collabo you've been waiting for. "Panthers" recalls the history of the Black Panthers and revels in its modern hip-hop legacy. Dead Prez's intelligent militancy compliments Umar Bin Hassan's poetic proclamations while the superb production (by Will Roberson, Tony Galvin, Ill Mind and Manuvers) sears the message into wax. *Tomas*

**LIBRETTO VOLUME**  
Dim Mak/US/12

Thanks to a hundred generic Clear Channel rap stations the adjective "blazing" is officially an unusable descriptive. So I'll just have to say that when Compton MC Libretto—who sounds like Krupt spitting a vintage DJ Quik verse—talks game (over Jumbo's hot "Volume" production) he unleashes an inferno of incendiary rhymes. Let the muthafucka burn! *South Bay Slim*

**LUCKY PIERRE TOTAL HORIZONTAL**  
Melodic/UK/7

Wherein our favorite Arab Strapper gives forth a white light whirl of strummed harps and French horns. One version comes with beats, the other sans. A wonderful little pocket symphony. *Alexis Georgopoulos*

**8 TRACK STEREO GUIDE TO NERD SOUNDS**  
8 Track Stereo/US/12

From Bed-Stuy comes a very nice off-kilter sampler under the guise of Nerd Sounds. But these tracks defy the bedroom tag, ranging from the blissed-out ambience of Shakeyface to the heavy illbient darkcore of Damn You Suzuki to the slumber dub of Carlito Verde and finally the tense string-hp of Run TNT. *Alexis Georgopoulos*

**NEW DAYS**  
Sud/UK/12

From London's sophisticated Sud comes an excellent plate of gurgling, shuffling microhouse from a sharply chosen international quartet: Portable, Akiko Kiyama, Milos and Lump. It's all digital icebox rhythms Mille Plateaux would cream over, and you'll love riding them over and over. I certainly do. *Alexis Georgopoulos*

**DUBLAB PRESENTS IN THE LOOP**  
Plug Research/US/12

Caural's tasty instrumental is all bouncy bass and liberal sprinklings of cos-

mic dust. The bpm's rise when Postal Service remixes Dntel, their energetic, electrofied house offspring untainted by such inbreeding. Elsewhere, Ellay Khules' rapid-fire delivery might not float your boat even if Nobody's Timba-like beats do. *Andrew Jervis*

**VECTOR LOVERS ROBOTO ASHIDO FUNK EP**  
Soma/UK/12

*Domo arigato* "Roboto Ashido Funk" EP, we are happy to see you. The UK's Vector Lovers (Martin Wheeler) stirs up chirpy, squiggly electro-funk to satisfy both the lip-pursing hipsters and the coked-out yuppies. "Funk & Droid" is the obvious floor burner, though "Electrosuite (Long & Dirty Mix)" is the real champion, cut with a driving bassline and gloriously deep groove. Long live retro futurist electro! *Tim Pratt*

**GRANNY'ARK**  
Zora Lansen/GER/CD

Vancouver's Granny'Ark (Michele Irving) displays an extremely delicate touch with her minimal experimental techno on this stylish four-song sampler. Irving produces expansive waves of filtered, swirling ambient textures and glistening yet urgent keyboard shards, then sneaks in a taut 4/4 or intricate percussive loop beneath. Fans of Kid 606 or Aphex Twin's early glitchy soundscapes should board this Ark. *Tim Pratt*



**Hard To Find Records™**  
We are dance music

Over 100,000 new, rare & deleted vinyl  
Over 1,000 DJ products  
41,000 MP3's online

**htfr.com**  
Know your roots

htfr.com  
sales@htfr.com  
tel: +44-121 687 7777  
fax: +44-121 687 7774  
Vinyl House, 10 Upper Gough Street  
Birmingham, B1-1JG, United Kingdom



**UP ABOVE RECORDS**

**CURRENT RELEASES:**

**DJ NU-MARK & POMO**  
*Blond Crafters*

**In Stores | 1.2.04**

**Declaime**  
Conversations with Dudley

**VISIONARIES**  
Pangaea

**LMNO**  
This EP Reminds Me of '93

**Writer's Block**  
En Route

**DJ Rhettmatic**  
Exclusive Collection

**LMNO**  
Economic Food Chain Music

**ALSO CHECK FOR OFFICIAL RE-RELEASE OF:**  
**VISIONARIES**  
Galleries & Sophomore Jinx

**UPABOVE.COM**



## FUTURE JAZZ GUEST REVIEWS: ALEX ATTIAS

For broken beat DJs, hearing Alex Attias' 1999 track "Latinaire" (under his Beatless alias) for Ubiquity was akin to setting the last piece of a puzzle in place—the new sound now made perfect sense. Along with West London comrades like I. G. Culture, Dego and Seiji, Swiss-born Attias helped pioneer dancefloor fusion jazz. Under names such as Mustang, Beatless, Plutonia, Catalyst and River Plate, Attias racked up tens of singles and remixes. Two compilations, *Goya Music Presents The Selector Series Vol. 1* (Goya Music) and *Alex Attias Presents The Cromatic Universe* (Visions), further defined his swinging, synth-drenched staccato rhythms. Now Attias has completed his first Mustang album for Germany's Compost Records, due to be released in October 2004. For those who can't wait, Attias' label Visions has new singles out this summer by External System, an EP from the popular Freedom Soundz plus music from new signings Kasugai and Kresho. A passionate DJ and soccer fan, Attias tipped us to three current faves. *Tomas*  
www.visions-inc.net, www.compost-records.com

### SLEEPWALKER THE VOYAGE Especial/JPN/12

Welcome to the new single from Japanese jazz band Sleepwalker. Their first album came out last year and was dope from A to Z. Pure jazz, pure vibe! This brand new single, "The Voyage," featuring the master Pharoah Sanders is a wonderful piece of music, giving you the essence from the old days but with the sound of now. On the flipside discover the talent of the fantastic Bembé Ségué scatting and singing on a long live jazz journey. Don't sleep; get it! It's real music! *AA*

### THE FREE RADIKALZ OPEN UP Wonderwax/US/12

Reminding me of the vibe from the West side of the London broken beat scene, this tune is simply rocking! Slightly broken, slightly housey, DJ Spinna has done it once again. The soulful vocal is simple and hypnotic. The music is groovy and warm. This is future soul for boys and girls. This is what we need now that summertime is back! Put your dance shoes on, and open up! *AA*

### AS ONE BELIEVER Ubiquity/US/12

MC Diverse will make you believe there's a future to the recent spate of electronic producers making hip-hop beats, with a flow that triple jumps over spiraling synths and bumpy drum beats from Harmonic 33 (Mark Pritchard, a.k.a. Troubleman and Danny Breaks). The remaining tracks are Kirk DeGiorgio's uncut future boogie, full of his trademark Arps and Moogs. Goosebumps-good. *Lonnice Forester*

### LIZZ FIELDS I GOTTA GO ABB/US/12

Lizz Fields is eminently crushworthy, but she's also the real deal. Her jazzy, assured delivery draws you in; as her tale of "your ruthless ways" unfolds, you almost feel guilty. DJ Spinna remix increases the mellow, hip-hop original by 20 bpm, adding *sabor latino* over a four-on-the-floor beat, and the "She Quit" mix features the ragga stylings of Snypah. *Ross Hoag*

### JAZZFLORA EP DNN/SWE/12

The *Jazzflora* long-player from Stockholm's Dealers of Nordic Music is an excellent showcase for some of the finest in Scandinavia's future jazz scene. This four-track, vinyl-only EP makes for a fine teaser. One tune of note (only available here) is a version of Hird's "I Love You My Friends," with Yukimi Nagano's captivating voice. Not to be overlooked. *Velanche*



### IZZI DUNN OUT OF MY HANDS Fireworx/UK/12

Coming from London, Izzi Dunn is well known for playing strings on over a thousand productions. She was also the fantastic voice of the London anthem "Betcha Did." Yes, she *can* do both and well—very well. On this new single taken from her brand new long player, you will find a fantastic remix by Mr. Kaidi Tatham. This future boogie tune will make you sing and dance...and dance...and dance. It's London for you baby! *AA*

### ECHO SOUND SYSTEM TODOS UM ST2/BRA/7

Brazilian dub-hop sounds like an obscure sub-genre name you might drop on your favorite message board (now that "blazing downtempo" is passé), but Echo Sound System is the truth. "Todos Um" is a mid-tempo modern dub bubbler with vocal samples from Sean Paul to Junior Reid. The flip features an interpretation of "Express Yourself" on "Só Deu Ver (de)" and a Brazilian take on the classic "Stir It Up" riddim. *Ross Hoag*

### ALBANEK FREE WIRE Ecco Chamber/AUS/12

The Viennese artist Yo! dropped his *Shade of Blue* debut album last year, and "Free Wire" is its second single. In addition to the atmospheric original, Toronto's Moonstarr corrupts the tune into a lean, mean syn-copated wall of sound. "Suupa Party," previously unreleased, is a spacey techno-electro hybrid. A tight package. *Velanche*

### FEET FIRST EP Big Foot/CAN/12

Producers of cheeky club bangers or throw-away sample-based fodder? These Canadian fellas ride that thin line, dishing-up Brazillified drum & bass, percussion driven breaks, and moody downtempo stuff. It's the type of mish mash of DJ friendly tracks you might skim over in the store only to regret the decision when you see the club crowd jump to it on the floor. Simple, but definitely somebody's cup o' caribou. *Andrew Jervis*

### FRANCK ROGER SUMMER Betino Record Sound/FRA/12

This is truly a breakthrough period for Parisian house producer Franck Roger, with releases for Versatile, Straight

Up and other noted labels. "Mambo" takes deep, cosmic house bliss to the next level, "4 The People" bounces with percolating rhythms and electro grooves, "4 Suzy" chills out the EP nicely, and "Summer" is *surely* hot. *Velanche*

### NU-PACIFIC EP Curl Curl/GER/12

Like a fresh tide rolling up on an empty black sand beach, Curl Curl's debut EP is a refreshing assortment of ambient jazz (Deepchild), sprightly broken beat (Benson) and funk-ed-up house (Amphibian) by a trio of Australian producers. As luxuriously melodic as they are rhythmically punchy, these tracks are perfect for barefoot dancing at Big Chill. Catch the new wave. *Tomas*

### WILLIE BOBO LA DESCARGA DEL BOBO Verve/US/12

From Verve's Latin vaults, Masters At Work's Kenny Dope and Little Louie coax Bobo's seductively percussive descarga rhythms into an uplifting Rhodes 'n' pads cocoon—pure dancefloor dreamtime beats. And for more shakers and timbales, Eric Kupper presents Organika's "Cuchifritos" (Wave) marches between soca and Afrobeat with a red beret-wearing militancy and stylishness. *Viva Nueva York! Tomas*

### FREDDIE CRUGER BAP YO HEAD Juggli/SWE/12

Them Scando's been crate-diggin' like a mofa, which makes "Bap," featuring Brooklyn's Rappadon, Swedish hip-hop done really right. Meanwhile, you breakdancers got some windmills to do when the b-side bomb "Boogie Down Stureby" drops. No sleep til' Stockholm. *Tomas*



## SUBSCRIBE TO XLR8R AND RECEIVE OUR INCITE CD WITH EVERY ISSUE.

Stay on the cutting edge of music with XLR8R Magazine. Subscribe now and receive an INCITE CD with every issue. That's twelve or more tracks of the best new music and software for less than it costs to buy a compilation in the store. Offer good for US subscribers only.

Subscribe online at [www.xlr8r.com](http://www.xlr8r.com).

**XLR8R incite**

- 01 DJ EQUIPMENT
- 02 PRODUCTION EQUIPMENT
- 03 RECORDS
- 04 CLOTHING
- 05 BOOK/DESIGN SHOP

akai  
alesis  
apple  
audio-technica  
denon  
digidesign  
echo audio  
ecler  
event  
grado  
korg  
mackie  
m-audio

numark  
ortofon  
pioneer  
propellerheads  
rane  
roland  
sennheiser  
shure  
sony  
stanton  
technics  
vestax  
and more.

## TURNTABLE LAB 04

[www.turntablelab.com](http://www.turntablelab.com)





**LUCKY 13**  
BY TOPH ONE

Okay people, here's what we are going to do: we, as DJs, as music heads, as progressive-thinking humans, are going to crawl collectively out of our little musical boxes that we all manage to put ourselves in and break some motherfucking walls down. The time has come to destroy all genres. The time has come to play whatever we want, regardless of BPM count or style or any other such limitations. Basically, the time has come to have fun. Icons like Afrika Bambaataa and Larry Levan were praised for their wildly varied sets back in the day, and current heavyweights like DJ Shadow and Z-Trip are known and loved for their eclecticism. But on a day-to-day level, audience ears are not trained enough to handle the level of variety I propose to unleash, so it's up to us as the aforementioned music lovers to wean the poor dumb bastards away from their typical radio and club fodder so we can get truly twisted. Evolve or die.

**1) THE DISCO THEATRE OF MANHATTAN PRESENTS: RUB N TUG "RE-EDITS"** (Rong Music/US/12) Of course there are the wild and the weird that lead by example. Freerange dingbats like Hollertronix, Ted Shred and my man Thom Bullock here rock the freestyle funk zone daily and hard.

**2) COPPA "CORNUTS & COURVOISIER"** (DisJoint/US/12) And then there's the phenomenon of Bing Ji Ling. Or, "the Bing Ji Ling effect" as I like to call it. There is nothing like the sight of a dude in an airbrushed polyester suit with Ted Nugent hair and vintage Cazalle sunglasses to lively up your day. This is him with Cool Chris from Groove Merchant and it's very, very good.

**3) RASS KASS, PHAROAH MONCHE, HI-TEK "CAN YOU SEE WHAT I SEE?"** (Draft/Counterflow/US/12) Just a straight-up banger. And what about the Counterflow cover art? The best graf/design aesthetic to emerge from America in years.

**4) VAUGHN LA ROCK "RELAX 'N' CHILL"** (Hum Drums/US/12) So I was going through random piles of records on my kitchen floor (yes, they're everywhere) when this shit jumped out and bit me on the ass. No one-sheet, no contact info, no idea who he is or where it came from but it's some of the butteriest hip-hop I've ever heard.

**5) MARK RAE "INTO THE DEPTHS" SAMPLER** (Grand Central/UK/12) Can I be a Rae-Head? Just close the door, live in a bag and follow dude around the globe drinking his music in like life? Seriously. I could cry it's so damn good.

**6) MUTAMASSIK "HIGH ALERT"** (SoundInk/US/12) Ill Egypto-global crunch-hop with vocals from Def Jux's 4th Pyramid. "Nothing is true, everything is permitted." Waiter, there's a dervish in my soup.

**7) J-DILLA/DJ CAM/DJ SPINNA "BLUE NOTE REVISITED"** (Blue Note/US/12) I'm in Spinna's fanclub, too. Find me a sexier summer joint than "Lansanna's Priestess" by Don Byrd and I'll eat something really yucky.

**8) KIRBY DOMINANT "RADIO SHOCK"** (Rapitalism/US/12) It's funny—this could easily be played on the Wake-Up Show and sell 1,000,000 copies, but then there's Kirby at the house party

shouting, "House music! Owwwwiel!" That's what I'm talking about!

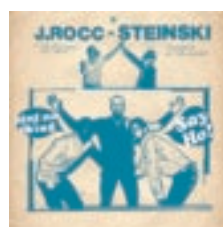
**9) J-ROCC AND STEINSKI "SAY HO!"** (Stones Throw/US/12) It's really hard to type this right now because I'm hopping around in my chair like some damn epileptic eel. Another crucial party record from the Beat Junkie (actually a megamix of material from *The Third Unheard: Connecticut Hip-Hop 79-83*), and did I mention the mix by Steinski on the flip?

**10) RADIOINACTIVE AND ANTIMC FREE KAMAL** (Mush/US/CD) I've never been a big Radioinactive fan—his flow and delivery frighten me—but then someone pointed out that the guy's a poet and that made all the difference. For real, he'll probably want to kick my ass for this, but don't listen to *Free Kamal* like a hip-hop record, listen to it like a poetry record. Wowwwwww. Dude's saying some *shit!*

**11) LIKWIT JUNKIES "DARK ENDS FEAT. RAKAA"** (ABB/US/12) Tha Liks meet the Junkies and team up with Beni-B and ABB? How can this *not* be good? Artsy thug shit and tales of LA street life. Hot as hell.

**12) GB "SIMPLY SO FEAT. STEVE SPACEK"** (Sound in Color/US/12) **AND 9TH CLOUD "U KNOW"** (Baleine/FRA/12) Two perplexingly alluring tracks of new jazz soul. Is Steve Spacek this year's Peven Everett? Is 9th Cloud the French answer to Roots Manuva?

**LUCKY 13) MR. BAMBU "DISCOMBOBULATION"** (Orgonik/US/12EP)/ **V/A "GUIDE TO NERD SOUNDS"** (8 Track Stereo/US/12) Have we discussed the "space hippie" phenomenon? Dreadlocked b-boys equally at home at Burning Man or the corner liquor store with powerful home studios and an almost unholy attraction to all things RZA. *TophOne's first ever mixtape, Live, Loud & Dirty, is out now. redwine@xlr8r.com*



Mark Rae "Into The Depths" sampler, J-Rocc and Steinski "Say Ho!" and Radioactive and Antimc (Photo: Jessica Miller)

**IN MY HUT:**  
VITAMIN  
BETTY



**JAMS & JABS FROM SF'S LADY ABOUT TOWN** Welcome to the hut. I am a curious, lonely hunter for three-dimensional music. As a DJ and promoter for San Francisco's Phobia crew, playing music is a romantic and sensual account of a political life. For me, music is a way to expose the underlying conflicts beneath life's languid surface. As such, I'm influenced by everything from Phillip Glass to DMX Krew, Transmat classics to Lightning Bolt, 50 Cent to Goblin, the golden voice of a 9-year old Michael Jackson to Mongolian throat singers and council flat UK garage tracks—as long as it owns an individual mind, funny-ha-ha lyrics or just a crunching dance sensibility, I'm playing it. To borrow from the Jungle Brothers' classic lyrics, as heard recently in Marco Passarani's "I House You" (Peacefrog), "When you're in my hut, you know whassup. Let your mind be free." These discs are what made my portable platter go 'round this month:

**DHS "Mind Control"** (Tino Corp.) Someone once told me that the number "1" button on an American telephone produces a perfectly tuned A tone. "Telephone Song" on this EP never fails to impress, like a Kraftwerk classic with Matmos samples carved into square waves.

**Doormouse "I Heart Rap"** (Addict) Part of Mouse's "I Heart Music" series; the Midwest producer swaps his breakcore in favor of glitch-hop. I'm a sucker for packaging and the red heart cut-out sleeve exposes Flava Flav's head on the label. Note to self: add to bathroom art collection.

**Coachwhips "Trin Tran"** (Show and Tell Recordings) Bruised-ass honkey tonk music for late night tree climbers, cement sliders and hardcore barbecuers. Also, check guitarist John Dwyer's side project OCS. It's 100-percent anti-bacterial soap for the senses.

**milky-chu "Carnival For Edelweiss' Ensemble"** (Romz) This has nothing to do with *The Sound of Music*, although that wouldn't be such a bad idea. I once saw a section divider at a record store called "Clown Hop." Now there's circus glitch and it's the sizzle.

**Touch of Soft "Elephantitus"** (White Label) "She had a hell of a tight ass, I had elephantitus. That's what I'm talkin' about. She had a hell of a fine rack. I had wine on my wine rack." Will Yorke: stand-up comedian, mathematician, outfielder, godfather to my children. Beck without the acid-trapped spinal fluid or famous parents.

**Wobbly "Multiple Ready" plus remixes by Bevin Blechdom, Sutekh, People Like Us** (Boniato) This single is like cinnamon; a good thing in the right context. It yelps with a chorus of lumberjack yodels fit for a Roy Orbison videogame. Seriously, when you're in the mood for a soft cow tongue taco, listen up.

**TokTok and Nena "Bang Bang"** (TokTok) "Bang Bang" sounds like ESG tiny toons singing about gang bangs, and doin' a lil' sexy dance in a hand-drawn cartoon musical with Esperanto lyrics.

**Venetian Snares "Moonglow"** (Addict) That guy with the "scissors for hands," Aaron Funk, is carving a recording studio out of ice on a dimly lit stage while Jimi Tenor and Squarepusher listen and make friends sitting on red velvet seats in the middle of the theater. *Email In My Hut at phobia377@hotmail.com*

**Summer Vibes** from **Different Drummer**

 [ DIFCD 28 ] <b>DOLLYBOY</b> Plans for a modern city	 [ DIFCD/EP 29 ] <b>MOMMA GRAVY</b> Adios	 [ DIFEP 22 ] <b>MIGHTY MATH</b> Experimental child EP	 [ DIFCD/EP 25 ] <b>NOISESHAPER</b> The signal	 [ DIFCD 24 ] <b>VARIOUS ARTISTS</b> Richard Dorfmeister Presents a Different Drummer selection
--	--	---	---	---

Available from [www.differentdrummer.co.uk](http://www.differentdrummer.co.uk) Distributed by [kudosrecords.co.uk](http://kudosrecords.co.uk)

**futureforwardfestival**  
the exploration of feeling and sound festival

featuring:  
Ninjature  
**Bonobo**  
More Music  
B. Fleischmann  
More Music  
Christian Kleine  
Boombax  
Run\_Return

An unconventional electronic music festival promoting forward thinking through music and building a stronger community in the SF Bay Area.

**Sunday, 26th September, 2004**  
1pm-5pm Day Expo  
workshops, seminars, software demonstrations, giveaways, showcasing local talent.  
7pm-3am Concert

Mezzanine  
444 Jessie St. Downtown San Francisco

for info and tickets go to [www.futureforwardfest.com](http://www.futureforwardfest.com)

logos: live, SF BY A THOM-GUM, Future Forward Festival, KLRBB, DSP Austin Spillman productions



## IN THE STUDIO ROBERT RICH

### A MASTER OF AMBIENT AND ATMOSPHERIC ELECTRONIC MUSIC, ROBERT RICH MOLDS HIS SOUND FROM WET CLAY.

Words: Rob Riddle Photos: Dave Agasi (main) and Rick Huber

Working with audio for over two decades, Robert Rich continues to refine his own particular niche in independent media. Rich creates trance-inducing, hypnotic chill-out soundscapes that are as dark and ghostly as they are gorgeously luminous. His musical environments play with the listener's perceptions of time and space, and he creates pieces that gurgle out of your speakers. Rich works with a number of contemporaries in the electro-acoustic and ambient genres, such as Steve Roach, Brian Lustmord and Ian Boddy, and his discography (spanning 1981 to the present) includes more than 100 albums, collaborations and compilation appearances.

Rich combines his interest in acoustics, microtonal tunings, computer processing and chaos theory with studies in psychology and a knowledge of fungi, herbal concoctions and wine venting (see his website for examples) to weave a wonderfully complex and occasionally contradictory tapestry of old ways and new science; a mishmash of the organic and the digital, the modern and the perennial. Part shaman, part scientist, and disarmingly goofy and friendly, we recently caught up with Robert Rich at his home studio in Mountain View, CA.

#### What constitutes the backbone of your recording studio?

Currently I use a pair of Apple Macintosh G3s running OS9 and Steinberg Cubase 5.1 OS9, with MOTU and RME interfaces. I have a dual G5 on order which I'll use to run [eMagic] Logic.

#### And your favorite devices?

Duntech Sovereign speakers. I still think these rank among the 10 best speakers ever made, at least to my ears. I found a used pair about five years ago after hearing the Duntechs that my friend and mastering mentor Bob Ohlsson had obtained. I had never heard anything as critical and accurate. These have helped maintain my edge as a mastering engineer, where critical listening prevents errors in overprocessing.

The MOTM analog modular synth. It lets me experiment with approaches to sound design that other architectures won't allow. A good real analog synth like this one has several advantages over plug-ins: it allows me to modulate anything with anything else, at amazing audio rates if desired, with feedback loops and chaotic relationships. Real knobs are way better than pictures of knobs on a screen.

1925 A.B. Chase baby grand piano. Piano is the one instrument I can still enjoy improvising on for hours on end, even when the power is out!

#### When you were a teenager you put together your own modular synthesizer, an impressive task, and this type of instrument remains the cornerstone of much of your work. Can you explain how and why you get so much use out of it?

The reason I like modular synths and the reason I still use mixers (as opposed to just doing everything on the computer) is that I like to flow with effects and to work real time with things. I'm still not using many soft synths, for example. I find that when things are in the box the edges are too sharp—you can't squish them. I want sound to be like clay when it's wet.

#### But you're not opposed to virtual synths; you use software manipulations as well as analog, don't you?

I do work in the box sometimes. The strange vocal mangling that I did at the end of the next album is in Sound Hack. That's stand alone, non-real time shareware made by Tom Erbe out of Cal Arts (formerly at Mills College); I use it for all sorts of odd effects. I also use another wonderful program, MetaSynth.

#### How about Cycling '74 software like Max/MSP and Pluggo?

They're great; I love that stuff because it's messy—but they're tools! It doesn't matter. What matters is what's coming from your head, the idea you have and how you want to realize it. The problem I have currently with a lot of soft synths and a lot of recent developments in electronic music is that they are so oriented towards dance music, they make it too easy to make cookie-cutter music. A lot of these programs guide you into the box, so I make an artistic decision to make my life more difficult, to wrestle with each sound.

#### You have a very nice but not lavishly equipped studio. Does that reflect your method and philosophy?

I would rather push a limited studio to the limits because what happens then [is that] the human elements come in; you're thinking creatively, and you hear that in the sound. I feel that when we push our tools to the very limits what happens is the pushing becomes the human endeavor, not the tool showing what the tool can do.

We can ignore the noise that tells us what we should be doing, and try to find a little bubble of silence. An internal voice says, "I need to do this. I don't know if anybody else needs this, but it's just what I'm hearing." I prefer to follow that voice. I've probably embarrassed myself many times by exposing my love for things that are basically good and beautiful.

[www.robertrich.com](http://www.robertrich.com)



**Above:** Rich performing live at Morrison Planetarium, playing a lap steel guitar through a Line 6 Pod and delay pedal. The rack contains a Mackie LM32 mixer, Emu Proteus 3 and ProCussion modules, Yamaha TG77, Digitech RDS8000 delay, Line 6 delay pro, Oberheim Echoplex, Lexicon LXP1 and LXP5, Alesis QuadraVerb and Behringer sharc mini mic preamp for the AKG 410 headset mic. Keyboards include the Korg Wavestation EX, DX7II and ASR10, the MOTM modular synth with a Mac 5300 laptop (hidden) running Studiovision through an Opcode 64XT interface and Encore Expressionist midi-voltage converter. The rack is a live-only rig that comes out for tours, and the keyboards, guitar and modular get used in Rich's studio setup.

**Right:** Rich in front of a sandstone cave in a rock formation in the Santa Cruz, CA, mountains, not far from a place where he hunts for mushrooms in the wintertime.



**"I WANT SOUND TO BE LIKE CLAY WHEN IT'S WET."**





**SOME OF US ARE NOT HAPPY TO RELIEVE OUR HAIR METAL NIGHTMARES.**

**PEDAL TO THE METAL**

Aren't we all sick of hearing the media scream, "Rock is back!" We know its freakin' back and some of us are not happy to relive our hair metal nightmares. At least today's rock bands seem more influenced by The Stooges, Sonic Youth and My Bloody Valentine than Dokken or Crüe. One way that the aforementioned trio of groups achieved their wall of feedback, distortion and overall crushing volume was by combining very specific amplifiers, speaker cabinets, guitar pedals and studio microphones with their vintage or specially tuned guitars. Getting really high on barbiturates didn't hurt matters, but the sound itself came from the equipment.

Guitar sounds and interfaces for electronic musicians have always been really sucky; we're talking incredibly weak attempts to recreate myriad string sounds, plucking and fretboard nuances. Rigging your guitar through a MIDI instrument interface box then into a digital set up has also traditionally produced lackluster results. But prepare yourself for the next level: **Native Instruments Guitar Rig**. This hardware foot-pedal (a.k.a. the Rig Kontrol) and music software combo is a ridiculously option-filled batch of tools—everything a live or studio guitar player (bass, keyboard or any other instrumentalist) could want from an effects and processing package.

It works like this: you take your guitar (acoustic or electric, as long as it has a pick-up) and, using a regular 1/4 inch guitar chord, plug in to the Rig Kontrol foot pedal (that looks and performs exactly like any multi-effect foot pedal), which in-turn connects to any computer—without an additional MIDI interface. No drivers are necessary either and the pedal acts as both a pre-amp and software controller.

The Rig Kontrol has two in jacks to accommodate a second instrument simultaneously plus the unit's volume/wah pedal contains four on-off stomp-pads that can be assigned to turn effects on/off, or switch between different pre-programmed effect patch set-ups. Wanna kick it right into a vintage overdrive plus chorus effect combo with specific volume and effects parameters? With Guitar Rig you can program and save a configuration and call it up instantly later.

More amazing are the hundreds of tools this package comes with. Choose from a series of meticulously emulated vintage and modern guitar cabinets, created by an insane German guitar equipment collector-cum-programmer. You'll find stacks from Orange to Marshall, tube amps (Mesa/Boogie Rectifier, Fender Twin Reverb), microphones (Shure SM57 to delicate directional mics) and mic placements on the cabinets (near, far, room sound) to use in any number of combinations. This is all before you add effects like echo, delay, chorus, distortion, filter, modulation and more. With its drag and drop software environment, Guitar Rig allows for a lot of layering and crazy stacking of virtual gear.

Like the Boss SP-303 Dr. Sample box that some guitar players have used to loop layers into a full symphony of guitar sounds, the Rig's software environment has dual Tape Deck samplers that allow for looping while offering pitch and tempo change controls. Unlike Dr. Sample, though, with Take Deck you have to stop the recording before setting a loop. Tape Deck also includes a set of pre-made loops and drums to jam along with (eliminating the need to page your flakey live drummer).

Guitar Rig can be used as a stand alone software environment or as a plug-in with ProTools, Logic, Cubase or any VST-accommodating sequencing software. The only drawback is the need for a newer model computer to handle the memory and CPU constraints. Still, there's no question that Guitar Rig will enable hundreds more kids to drop out of college and go on to a lucrative career in rock. Long live rebellion. *Tomas Palermo*

**Native Instruments Guitar Rig MSRP: \$499; www.nativeinstruments.de**

**LOVE DEM KNOBS**

The rotary mixer is the signature of a master club DJ, great for those long blends and dramatic gestures as each knob is caressed, tweaked and cranked to keep the crowd hypnotized. Most often used within the genres of house and techno (hip-hop heads will tell you it's impossible to beat juggle using a rotary!), the **Crest CP-6210** rotary mixer and its counterpart, the **CP-6220** expander module, are about as knob-a-licious as you can get. Quite frankly, the number of options available using this combo is both stupid and retarded. For starters, the mixer sports six channels that are fully-assignable to an array of nine stereo inputs and two balanced mic ins. Also thrown in for good measure is an effects loop with pre- and post-effects outputs. Now strap on the CP-6220 expander and add three full-cut EQs per channel, LED meters for cue, A/B mix and program and a lovely crossfader with taper control. Throw in solid audio quality and you've got a flight-deck ready to pilot a serious dancefloor take off. Viva los knobs! *Andrew Smith*

**Crest CP-6210 and CP-6220 MSRP: \$1,190 and \$699; www.crestaudio.com**

**GREAT FOR THOSE LONG BLENDS AND DRAMATIC GESTURES AS EACH KNOB IS CARESSED, TWEAKED AND CRANKED TO KEEP THE CROWD HYPNOTIZED.**



**resfest | 2004**  
DIGITAL FILM FESTIVAL

short films feature films music videos live music series  
shynola rarities studio tours jonathan glazer retrospective

**U.S. TOUR**

- =====
- New York City**  
September 9-12 - Tribeca Performing Arts Center
- Boston**  
September 17-19 - Brattle Theatre
- San Francisco**  
September 30-October 3 - Palace of Fine Arts
- Austin**  
October 8-10 - Alamo Drafthouse Cinema
- Los Angeles**  
October 13-17 - Egyptian Theatre
- Washington, D.C.**  
November 5-6 - Grosvenor Auditorium
- Chicago**  
December 3-5 - Museum of Contemporary Art (MCA)

**Tickets and info:** [www.resfest.com](http://www.resfest.com)







**SUBTLE TWEAK**

DJ gear should always be like the best sex you've ever had: hands-on and built to last all night. DJs and producers alike aren't looking for a one-night-stand or a quickie when it comes to enhancing mix sets in da club. Hell nah playa, you've got to be able to touch, twist, push, tease and quick-stop your DJ effects same as you would between the sheets.

So when it comes to adding extra effects to your DJ mixer or home studio set up, check out the sexy **Behringer Tweakalizer DFX69**—a multipurpose desktop DJ effects processor with real-time control that'll keep those hands busy. Feel this: tweak a nice batch of LFO-controlled effects including delay, filter, scratch and flanger, each controlled by three filter modes (auto, manual and LFO) and separate resonance control. Ga'head and get your loop on—you know, like take those hot drums from Bob James' "Take Me To The Mardis Gras" (a.k.a. Run DMC's "Peter Piper") and sample them via DFX's BPM-related loop sampler, which accommodates up to 16 seconds of memory.

You won't lose volume if you route your mixer or decks directly through the Tweakalizer—the built-in high-precision phono preamplifier keeps things loud while the unit's gain controls and effects balance will keep your shit on the level. Plus, a true playa loves to jog that wheel, and DFX69's spindle responds like a turntable while commanding the effects parameters. For example, change your record's speed and pitch—sloooooow it down—then add a spacey echo and bam! You're automatically turning heads and moving butts. You won't get lost in the mix either—dual auto-BPM counters will keep you on-point. And if you think I've got a one-track mind, so be it. They don't call this Tweakalizer the DFX-69 for nuthin'! *Derek Grey*

Behringer Tweakalizer DFX69 MSRP: \$159; [www.behringer.com](http://www.behringer.com)

**DJ GEAR SHOULD ALWAYS BE LIKE THE BEST SEX YOU'VE EVER HAD: HANDS-ON AND BUILT TO LAST ALL NIGHT.**

**KINETIC ENERGY**

Cakewalk's latest little ditty, **Cakewalk Kinetic**, is yet another loop-based workstation for the average music geek looking for some groovy bleep to go with the midnight spliff. With its sparse and basic screen presentation, it's definitely one of the easiest programs of its class. Even if you have no prior experience with music software, you'll be jerking out juicy jams faster than you can say "skeet, skeet, skeet, la funky beat."

While it's real easy to use, it also has its limitations, like no VST support or audio recording function, and it doesn't let you run more than 16 tracks. Since you have to rely largely on pre-made loops and the few built-in synths, Kinetic isn't much more than a fun sound toy, but that's what's cool about it. I believe there is a growing base of sound nerds out there who have come to terms with the fact that they'll never be King Oakenfold, and that any attempt to top his musical genius is futile. And for those brave bastards, Kinetic is golden. *Kenny Dale*  
Cakewalk Kinetic MSRP: \$119; [www.cakewalk.com](http://www.cakewalk.com)

**YOU'LL BE JERKING OUT JUICY JAMS FASTER THAN YOU CAN SAY "SKEET, SKEET, SKEET, LA FUNKY BEAT."**



**amsterdam dance event 21/22/23 oct '04**

Europe's main electronic and dance music conference  
21/22/23 October 2004  
[www.amsterdam-dance-event.nl](http://www.amsterdam-dance-event.nl)

ldmc - live dance music conference  
platform for electronic live event industry during the ade  
[www.ldmc.nl](http://www.ldmc.nl)

organised by **CONAMUS** and **Buma**

supported by



**new music  
new artists  
new business opportunities**  
**register now!**

register before 01 October 2004 for only euro 225,00  
[www.amsterdam-dance-event.nl](http://www.amsterdam-dance-event.nl)



**EARTHDANCE**  
in association with **LRB MAGAZINE** presents the:

# UNITED BEATS OF PEACE TOUR

August 20th - September 17th.

Featuring:

**bt (Live)**  
**Particle**  
**Dan The Automator**  
**Chris Berry and Panjea**  
**DJ Peas**

ONE BEAT... ONE VISION... ONE PLANET  
GIVE PEACE A DANCE

COMING TO A CITY NEAR YOU

8/20 San Francisco, CA - The Grand 510-548-3010	8/31 Pittsburgh, PA - Nick's Fat City 412-481-6880	9/08 Jacksonville, FL - Plush 904-743-1845
8/21 Portland, OR - Crystal Ballroom 503-225-0047	9/01 Philadelphia, PA - Trocadero 215-922-5900	9/09 Orlando, FL - HoB 407-834-2583
8/22 Seattle, WA - Premier 206-382-7677	9/03 Worcester, MA - Palladium 508-797-9696	9/10 Atlanta, GA - Earthlink 404-885-1365
8/25 Denver, CO - Fillmore 303-837-0360	9/04 New York, NY - Irving Plaza 212-777-6817	9/11 New Orleans, LA Twi Ro Pa 504-587-3777
8/27 Chicago, IL - The Vic Theater 773-472-0448	9/05 Washington, DC - Nation 202-554-1500	9/12 Dallas, TX - Grenada Theater 619-231-2131
8/28 Detroit, MI Royal Oak 734-546-6410		More Dates to be Announced soon...

For online tickets and more info visit:  
**WWW.EARTHDANCE.ORG**

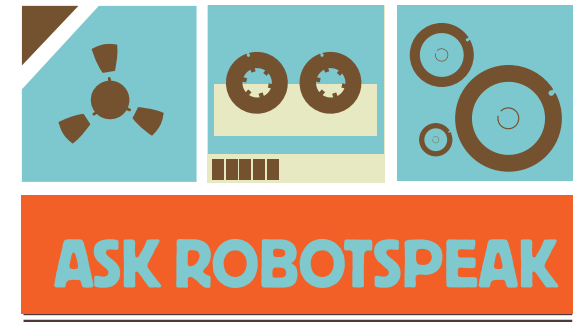
www.btmusic.com www.particlepeople.com www.dantheautomator.com  
www.chrisberry.net www.sweepa.com

Also out on August 24...  
Reinterpretations & Unconscious Ruckuss

**DJ PEAS "filters"**  
New DJ Peas album  
**FILTERS**  
in stores August 24!

**V.A. "reinterpretations"**  
**APPOGEE "unconscious ruckuss"**

**KANPAI**  
WWW.KANPAIRECORDS.COM



XLR8R's readers pose their perplexing gear questions to the music technology experts at SF's RobotSpeak computer music shop. Send questions to askrobotspeak@xlr8r.com and your answer will appear in next issue!

**"NERD RESOURCE CENTERS!"**  
Dear RobotSpeak,  
Sometimes it's tough to know where to get an answer quick (online or in a book) for questions related to software and sequencing. So I'm asking you, the experts: name your sources! Who do you turn to when there's something you can't figure out? Are there any recommended fan/user sites for stuff like Cubase, Logic or Ableton Live? I'm not talking about the company websites, but real nerd resource centers! And what books have you found most helpful over the years for getting up to speed with a bedroom studio set-up?  
*Love and bytes,*  
*Charles Stillton, Boulder, CO*

Hello Charles,  
When a software query stumps us Robots we more often than not turn to our customers for the answer. Luckily for us, the RobotSpeak storefront is centrally located in San Francisco's Lower Haight, hub to a populous community of computer musicians. Every day we talk shop with knowledgeable people from every musical background regarding every imaginable topic. I promise you we go to our customers for support as often as they come to us. Thanks!

However, when the problem is too esoteric to be solved through the usual lines and we need an answer fast, we either go right to the source (through the software company's dealer tech support line) or query an even larger pool of geeks through a user's group. As you know, most of the major software companies' general support lines are hopelessly clogged and it can take days to get an answer to a simple question. Your best bet for a quick answer is from an online user's forum or group. Following are a few suggestions:

The best Ableton Live forum is hosted by Ableton through their site. It can be found at [www.ableton.com](http://www.ableton.com). Click on "user area" then "forum." The searchable database of postings is broken into categories such as General, Bugs and Problems, Feature Wishlist and Tips and Tricks.

As you might expect, there are a number of Emagic Logic groups online. Some excellent general query forums can be found at [www.logicuser.net](http://www.logicuser.net) and at [groups.yahoo.com/group/logic-users](http://groups.yahoo.com/group/logic-users). An even geekier Emagic resource focusing mostly on Logic's tweakable Environment can be found at [www.swiftkick.com](http://www.swiftkick.com).

Steinberg users can find Cubase answers through [www.cubase.com](http://www.cubase.com), [cubase.forum.net](http://cubase.forum.net) and [groups.yahoo.com/group/cubase](http://groups.yahoo.com/group/cubase).

For those of you who use Reason, [www.reasonstation.net](http://www.reasonstation.net) provides a user's forum, as well as free refills, tutorials and more.

As for print resources, it's difficult to make recommendations when a book deals with a specific version of a program, as they tend to date themselves quickly. Some general references on computer music that have stood the test of time are Craig Anderton's *MIDI for Musicians*, the *MIDI Companion* by Jeffrey Rona and *Sound Synthesis and Sampling* by Martin Russ.  
*Alan Stewart*  
[www.robotspeak.com](http://www.robotspeak.com)



**THE X-SESSION CONTROLLER ESSENTIALLY ALLOWS YOU TO COMMAND YOUR SOFTWARE AS YOU WOULD A DJ MIXER.**

**SOLVE AND EVOLVE**  
Electronic musicians have a hard enough time looking cool, especially when performing live on stage behind that favorite tool of lab techs and Wall Street brokers: The notebook computer. Bands have guitarists that slash and spin; even turntablists can do body tricks or put some action and personality into their beat juggling. But laptop musicians just stare, and click, and stare.

Into this hopeless scenario comes a music software controller that looks as hot as it performs. The **Evolution X-Session USB MIDI controller** is so sleek and polished you'd think it was designed by BMW or Krupps. Physically stunning, with its brushed black casing and large blue liquid crystal screen, the X-Session controller essentially allows you to command your software as you would a DJ mixer, due in part to its 60mm cross-fader. Assign the fader with a program like Traktor DJ and you'll achieve smoother digital DJ blends.

X-Session's 16 assignable control knobs (double that of most of their competitors) can be used for panning channels, adjusting volume pots or changing effects parameters on the fly—an excellent option for "dubbing" tracks live like reggae producer Mad Professor. X-Session also has 10 assignable buttons perfect for muting tracks or triggering loops. For example, in Propellerheads Reason, assign one of X-Session's buttons to turn on and off the Scream 4 distortion pedal's pitch shift filters and you can destroy individual snare hits in real time to devastating effect!

X-Session is USB class compliant (requires no drivers under Windows XP or Mac OS X) and includes Ableton Live XS and Arturia Storm XS software with the controller so you can get to mixing with a quickness. Now if only I could get glasses frames to match the X-Session, I'd be really styling. *Governor Tim*

**Evolution X-Session MSRP: \$149; [www.m-audio.com](http://www.m-audio.com)**



**RUB DOWN**  
Clearly written in a straight-ahead, no-nonsense format by musician and writer Erik Hawkins (*Remix, Mix, Electronic Musician, EQ and Keyboard* magazines), **The Complete Guide To Remixing** (softcover; Berklee Press, \$29.95) is a how-to guide for anyone interested in learning more about remixing music. The book features a wide array of specific techniques and recommendations from such artists as BT, Dave Aude, Deepsky, Thunderpuss, Robbie Rivera, DJ Irene and more. Even if you're not a fan of any of those artists, *Remixing* serves as a primer to the origins of remixing (one of the earliest and most influential remixes was by New York disco DJ Walter Gibbons of Double Exposure's "Ten Percent" in 1976), how to begin (what sort of software and hardware would work), tips about particular types of software and how to use them and even a guide to how to promote yourself and get into professional remixing.

**THE CORRESPONDING 51-TRACK CD IS A KEY ELEMENT OF THIS BOOK'S APPEAL.**

Of course, even the best writers can't completely rely on the use of good adjectives, descriptions and detailed images, so the corresponding 51-track CD is a key element of this book's appeal. It's coordinated with important segments throughout *Remixing*, including examinations of "Tempo Changes," "Stutter Edits," "Arpeggiating Chords," "Drum Machine Snare Rolls" and more. *Tim Pratt*  
[www.berkleeexpress.com](http://www.berkleeexpress.com)



Montreal's DIY super duo plots to resuscitate poster art culture while kicking your ass.

Words: Raf Katigbak  
Images: Seripop, at right, an exclusive work for XLR8R



Chloe Lum and Yannick Desranleau used to take late-night breaks at their studio to watch men with guns step out of BMW SUVs. “They’d throw these wads of cash into our neighbors’ windows and a minute later bags of drugs would just come flying out!” explains Lum with almost gleeful disbelief. “Then the cops came and raided their operation.”

While being holed up in a 30-by-30-foot concrete shack sandwiched between an abandoned factory, train tracks and armed drug dealers may not be most graphic artists’ idea of ideal working conditions, the duo otherwise known as Seripop has always liked to do things their own way. Now, after two years of 15-hour work days, Lum and Desranleau have become major players in the burgeoning rock poster art scene, enchanting pundits and pedestrians alike with their raw, handmade, silk-screened illustrations and collages.

Raised on a healthy diet of ’70s album cover art and comic books, Seripop references anything and everything, constantly drawing from a pile of hand-sketched ideas, found photos and old book jackets for their wildly imaginative designs. They’ve made posters and album covers for Rocket From the Crypt, Broadcast, Erase Errata and The Rapture, among many others, as well as created extensive promotional campaigns for noise bands like An Albatross and Lightning Bolt and won praise and support from poster legends Art Chantry and Frank Kozik. *XLR8R* sat down in their studio (between ten minute intervals of insanely loud train crossings) to talk bad graffiti, nunchucks and why stealing their art is a bad idea.

[www.seripop.com](http://www.seripop.com)

All of your work has a nostalgic, organic quality reminiscent of old Hitchcock film posters or those Blue Note record sleeves.

**Chloe Lum:** Sure, Hitchcock covers (Saul Bass) and Blue Note stuff (Reed Miles). Those are two of our favourite designers. We try and look at what they do and try and decipher why it’s successful.

**Yannick Desranleau:** Those guys are very influential—their methods, what they’re using,

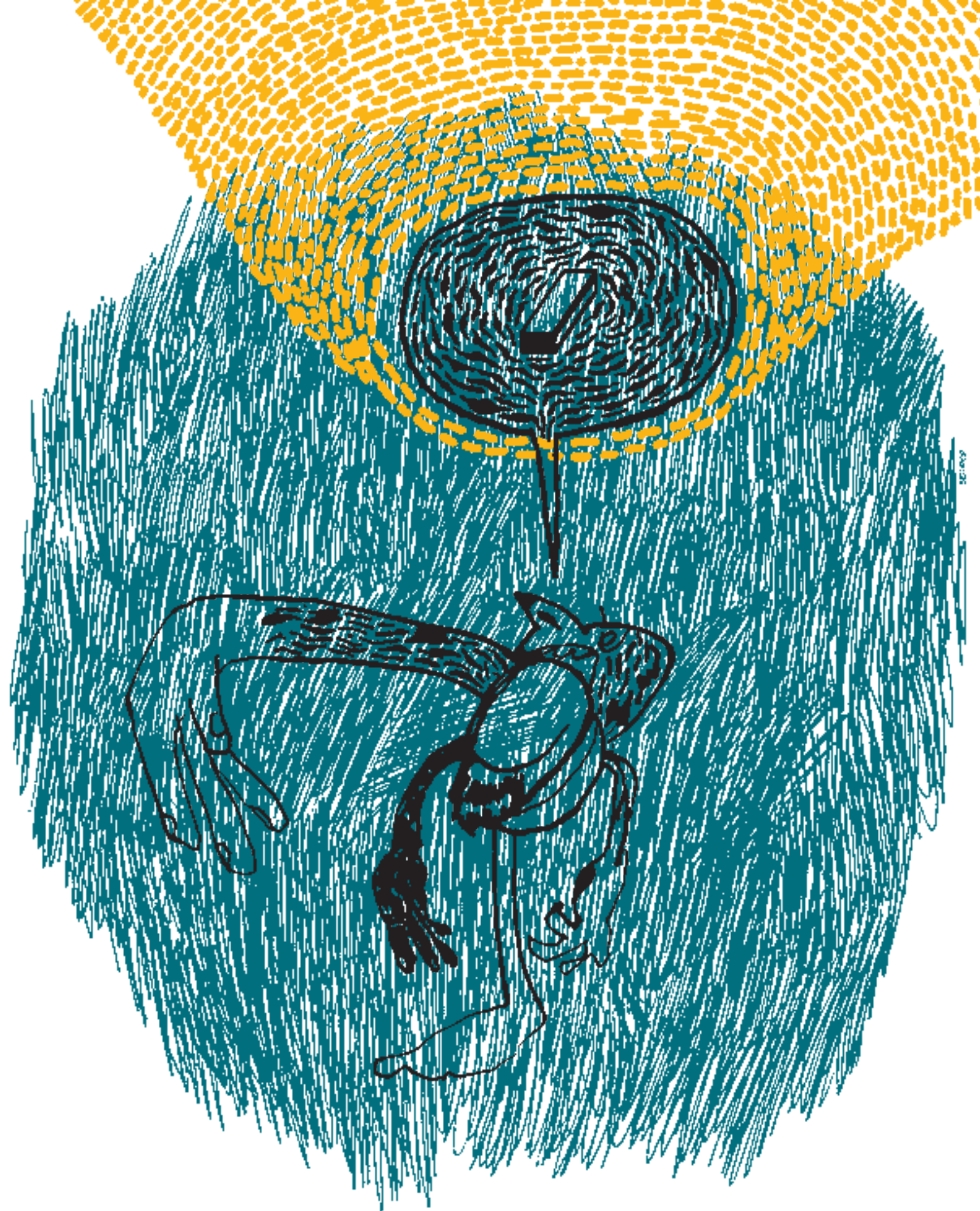
It was all done by hand basically.

**CL:** Everything we do is done by hand. Everything is done with technical pens, T-squares, glue sticks and Exacto knives; even our text is all done by hand.

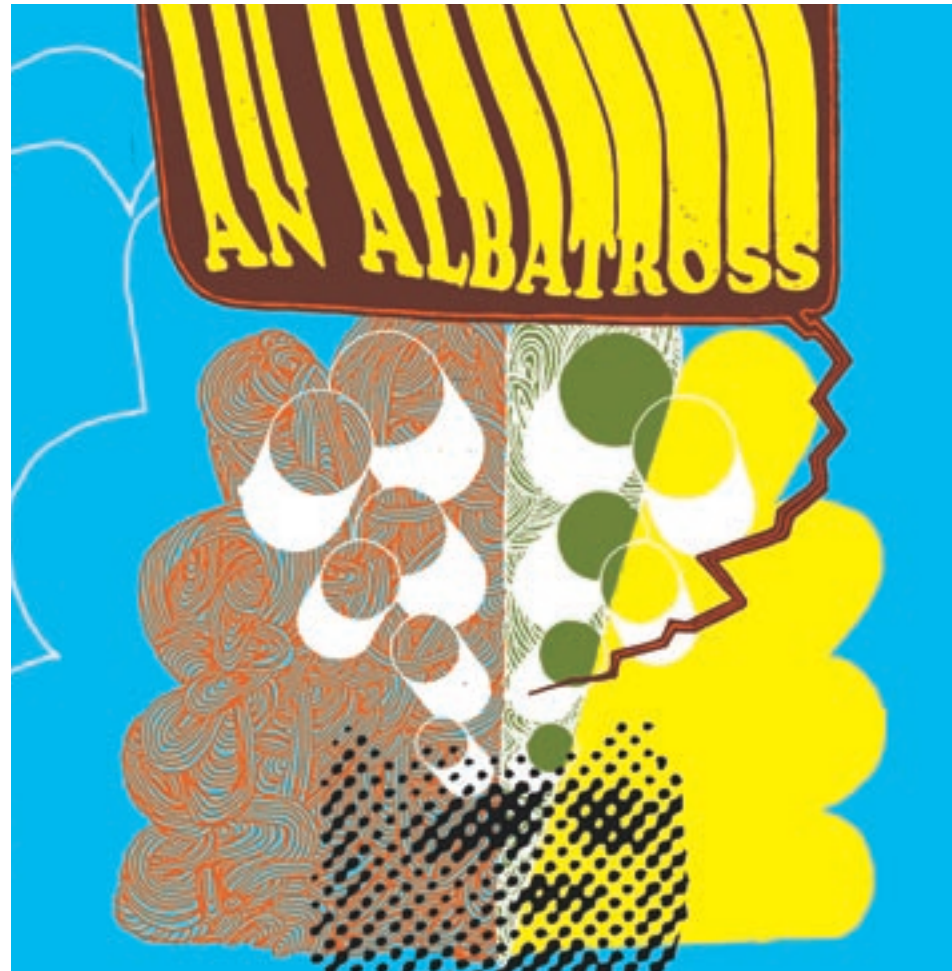
**YD:** There’s warmth in it and people in general think it’s more visually interesting than something super cold like all this design you see in general now.

Indeed, there’s been a rash of vector overkill these days. And the wide availability of software like Photoshop and Illustrator is probably not helping.

**CL:** It’s actually pretty depressing. It’s like everyone who has Photoshop considers himself or herself a graphic designer. Even if you have no notion of aesthetics whatsoever, [it’s like] “Oooh, you have Streamline and you took funny pictures you found in a thrift store and vectorized their faces!” or “Oooh, here’s an illustration!” For us it’s important to actually draw. At the risk of sounding precious, we want to do stuff







that's gonna have people staring at it. I feel that so much of design is just disposable and graphic design isn't even something that's seen as a skilled profession anymore.

Some of your most interesting commercial work is the stuff that's hard to read.

**CL:** That stuff gets us the most praise and the most criticism at the same time. We're both into different kinds of hand-done letterform, even the crappy graffiti you have here in the buildings adjacent to this one. Bad graffiti, black metal band logos...all that shit.

**YD:** We're sort of using it as a way to target the audience. We know that noise music fans are used to this messy and intricate aesthetic. We like to push it a little and kind of fuck with peoples' minds. Basically it's used to chase away the squares.

Do clients ever complain that your posters are too messy or indecipherable?

**CL:** No, most of the complaints come from people that make Nashville Pussy posters with hot rods and devil girls, like "Uh, we



can't even read your fuckin' posters! You guys think you're so much better than everybody else, fucking... (*indecipherable mumble*)" But the bands, record labels and promoters we work with are always really happy with it. Sometimes we'll get asked specifically to do stuff that's harder to read. For instance, last November or October, we did a poster for a show that Lightning Bolt were playing at a friend's house in Chicago and one of the things that she asked was that we do something that was hard to decipher because she didn't want everybody to go.

What happened?

**CL:** Well, they had 500 people show up and the floors were very close to caving in. The neighbours below them had chunks of plaster falling from their ceiling, so I guess we didn't make it fucked up enough. Most of the time, though, if you have an extreme noise band playing, even if you have their name written in Helvetica bold, it's not gonna make more people come.

You guys are about to go on a six-week, 40-date poster art tour. Where did that idea come from?

**YD:** We thought it'd be a good way to hype ourselves and meet people. When we were touring with our old noise band Da Bloody Gashes last summer, we brought some posters with us and the posters were selling more than our merch.

I heard some of your posters got jacked at a recent show. How do you feel about that?

**YD:** It's kinda sucky because it's art but at the same time it's ephemeral. It's all been done in pretty big quantity, so it's not such a big deal.

**CL:** Well it *is* a fuckin' big deal! We have a few copies that are set aside for displaying, and it'll be the last copy of our print. One of them got jacked recently so now we don't have anymore to display, you know? I think it just shows how some people are fucking wack.

I have to confess; I've yanked a couple of your posters off the street before.

**CL:** Yeah, if it's on the street...sure, yank it down! I mean, we yank down cool posters we see in the streets all the time. Anyways, it's not like our stuff is expensive—you can buy our posters for between five and 20 bucks. But it's just like graffiti—you can paint over someone's shit on the street, but you're not going into a fuckin' gallery that has a Barry McGee show going on and start fucking tagging over his paintings.

Who do you like working with the most?

**CL:** We work mostly with noise rock bands or free jazz bands; it's stuff we listen to ourselves and it's a culture we're actively involved in. We set up shows, DJ, etc. [and] these are bands we are fans of or are friends with. We often refuse stuff from bands we don't know anything about. We were asked to do stuff for this jam band on Sony in Toronto and that's a culture we don't know how to represent. We don't want to do a half-ass job; it's not advantageous for anyone. Unless they have shitloads of money...

Tell me about your Black Rainbow collective.



**CL:** It's a gang not a collective.

You mean you beat up other poster designers?

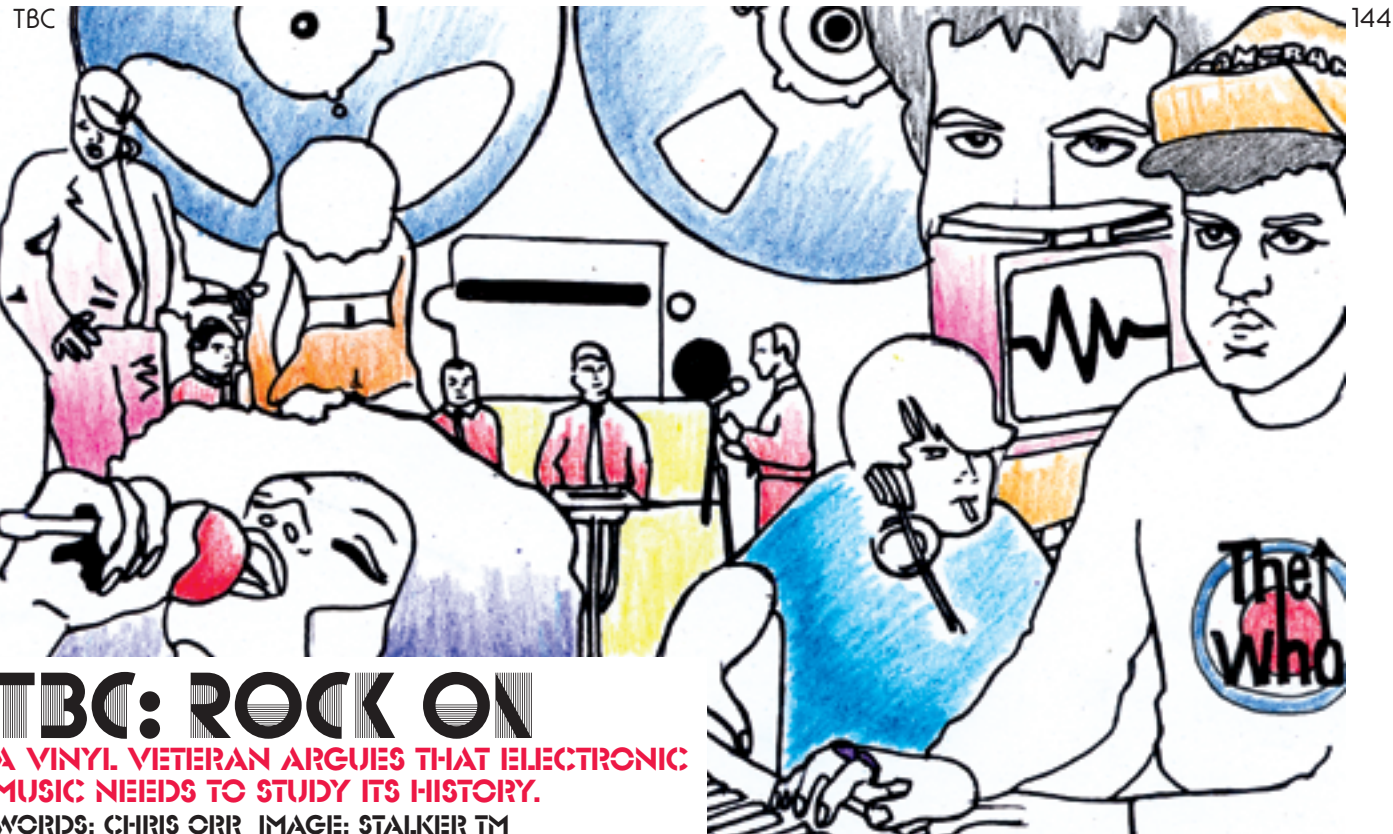
**CL:** Yeah, but with our skills.

**YD:** ...and chains. And...what are those Chinese sticks called? Nunchucks.

**CL:** Basically, there are 18 of us in different cities—Montreal, Berlin, New York, Paris, Providence, Boston—and we're all in screenprinting. We like working in multiples and we collaborate with each other through the mail. We're really into doing themed, editioned art projects (like paper dolls) and we'll have shows going on in each city simultaneously. We just like pushing each other.







## TBC: ROCK ON

A VINYL VETERAN ARGUES THAT ELECTRONIC MUSIC NEEDS TO STUDY ITS HISTORY.

WORDS: CHRIS ORR IMAGE: STALKIER TM

As a Celtic soul brother-cum-San Francisco DJ in his third decade of decadence, decks and dance, witnessing the return of rock and its effect on underground music has been, well... refreshing. How else would one classify the effect of the The Rapture's garage-inflected roll, or Franz Ferdinand's "Trampled Underfoot"-esque disco grind? I considered devoting this article to the new love affair between rock and dance music. However, this is a myth. Rock and dance music have always had a relationship, whether it was professed or not. One could say that it's all dance music if it has a beat. What's so revolutionary about umpteenth sub-genres of what is essentially electrified blues?

Magazines have given us sub-genres to demystify the music that initially constituted an onslaught against the tyranny of commercial radio. First came house, then trip-hop, 2-step, broken beat, blah, blah, blah... Tagging everything that moved didn't create a bulwark against the insidious advance of commercialism, it bolstered it, alienating people further from what they wanted to hear. Divide and conquer—an effective imperial tool, only this time it's an underground culture doing the imperial (read: corporate) work.

The clubs that spawned dance music had playlists that guffawed at this niche marketing. The Loft, Paradise Garage, The Roxy, Muzik Box, Zanzibar and The Warehouse celebrated music across genres. These clubs were the flagships of house music and hip-hop. Some of the records that were "big tunes" were "I Need a New Drug" by Huey Lewis and the News, "Jump" by Van Halen, "Once in a Lifetime" by Talking Heads, "The Mexican" by Babe Ruth, "Yashar" by Cabaret Voltaire, "Eminence Front" by The Who and "Miss You" by the Rolling Stones. Slotted between R&B classics by Chaka Khan and MFSB, and Euro tunes by Yello, Capricorn, Doctor's Cat or Liaisons Dangereuse, these helped form the DNA of house and hip-hop.

If we look at beat music cultures, their innovators were frustrated with the contemporary records of their time, so they took old tracks and did something new with them. Hip-hop DJs rocked doubles of the funk, rock, jazz and electronic records, house DJs elongated the grooviest parts of their 12's on reel-to-reel machines to create garage's hypnotic quality. Many feel that we need to go there again.

Revolutionary Russian leader Lenin said that it is necessary to take one step back in order to take two forward at a later date. This may be true, but one can also take a step to the side. New York's recent electroclash subculture received a degree of hate from a dance music industry that had lapsed into a tasteful coma. While no

sub-culture is perfect, electroclash spawned a new rawness, an appreciation for the old analog sound and a generation of young trainpotters gushing enthusiastically about DAF, Italo-disco, Giorgio Moroder, Phuture and Derrick May. Electroclash was the catalyst that sent the young team back to dance music to source ideas. There is no debating this—it happened, *organically*. The '80s were revived, and forgotten musical codes sent back into the popular consciousness. These new kids had a healthy appreciation for rock (which had vanished from the main drag of dance music), and they brought that energy with them as they sidestepped.

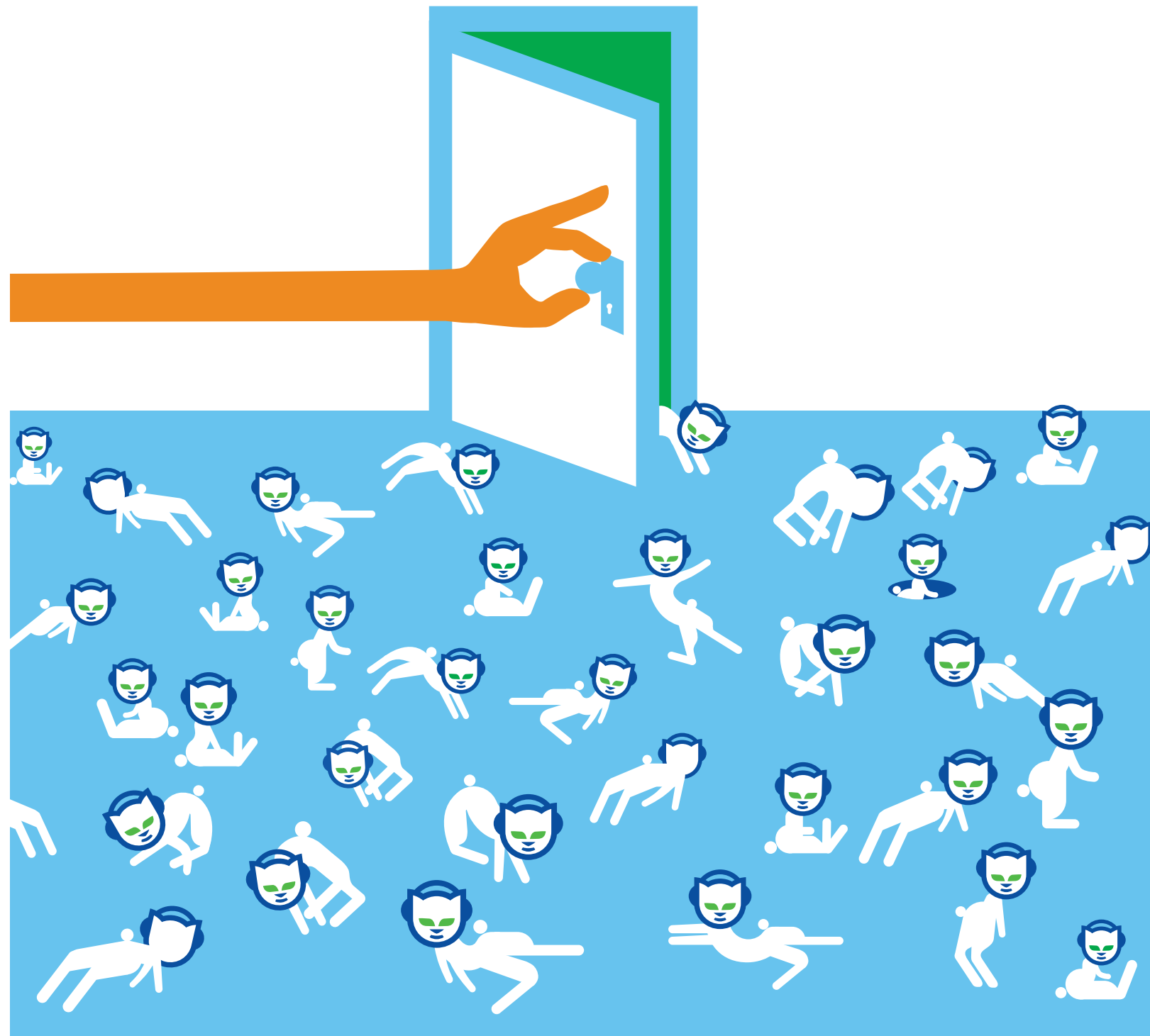
These new fans love rap and R&B—from '80s classics by Rob Base to the commercial fare of today. Like it or not, producers like Timbaland, The Neptunes and Lil' John have quietly plundered electronic dance music for ideas—also stepping to the side. The plunging sub-basslines, pristine production and endless abstract funk rhythms of many commercial records give underground producers the likes of Bugz in the Attic and Jazzanova a run for their money, while remaining blissfully free of the pretentious meanderings of upper-middle class publicists. String a bunch of commercial rap and R&B instrumentals together and they will sound more funky and abstract than the most obscure broken beat, nu-jazz or 2-step record.

Still, some DJs assume that commercial R&B and rap is bad, 'cos it's on mainstream radio. Were Aretha Franklin and James Brown bad in the '50s, '60s, '70s and '80s? Did Frankie Knuckles refuse to play Chaka Khan tunes 'cos she was on Warner Bros? Please, drop that hipster shit. Underground? Mainstream? Who cares? A good tune is a good tune; a usable groove is a usable groove.

A new musical horizon awaits. The circle is complete. Or, as Public Enemy observed, "*soul, rock 'n' roll, coming like a rhino*"... and some electronics, too. Invoke the spirit of The Garage, the Roxy and The Loft and quit doing the mainstream's generic divide and conquer work for it. The next wave of dance music needs some innovation. And what's the difference between today's DJs and the likes of Larry Levan or Ron Hardy? We have 20 more years of music to work from. Disco died and house is heading the same way, but long live dance music.

Chris Orr is a senior *XLR8R* contributor and active SF DJ.

# DOING IT A LOT IS OKAY



Do it now. Do it till you can't do it anymore. Do it without any long-term commitment. Subscribe to Napster for less than the price of a CD and collect as many songs as your hard drive can handle. It's legal, safe and always in the mood.

## TRY IT FREE AT NAPSTER.COM





Shu Haiku by



My toes feel sadness

Shoes are long removed, empty

Socks are small comfort.



Gantrai™